# SIERRA

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NUMBER 2

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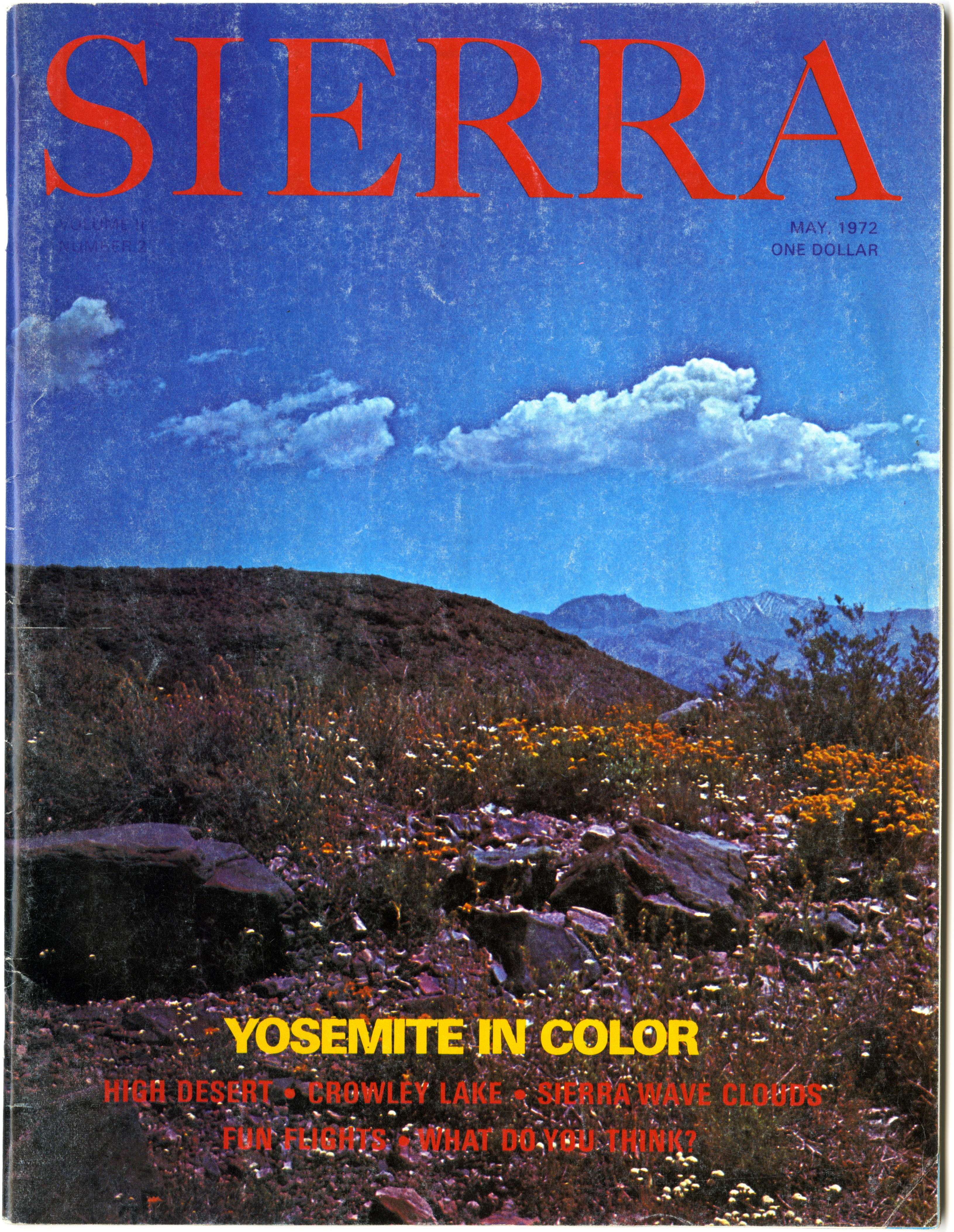

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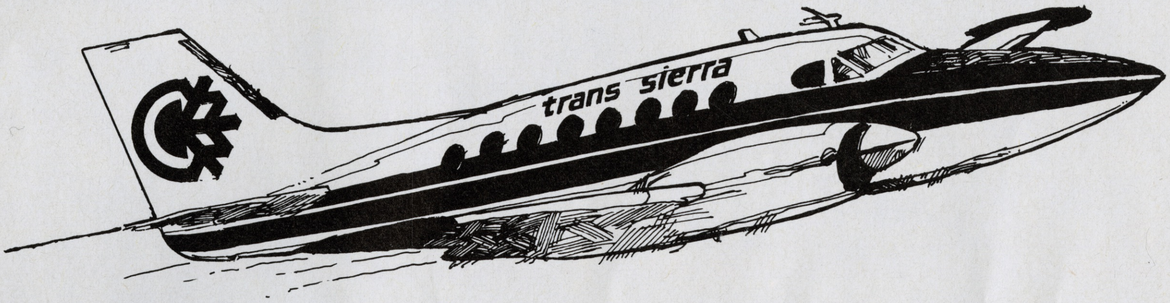

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# SIERRA

VOLUME II NUMBER 2
19531 Airport Way South Santa Ana, California 92707
**PUBLISHED BI-MONTHLY FOR SPORTSMEN AND ECOLOGISTS**

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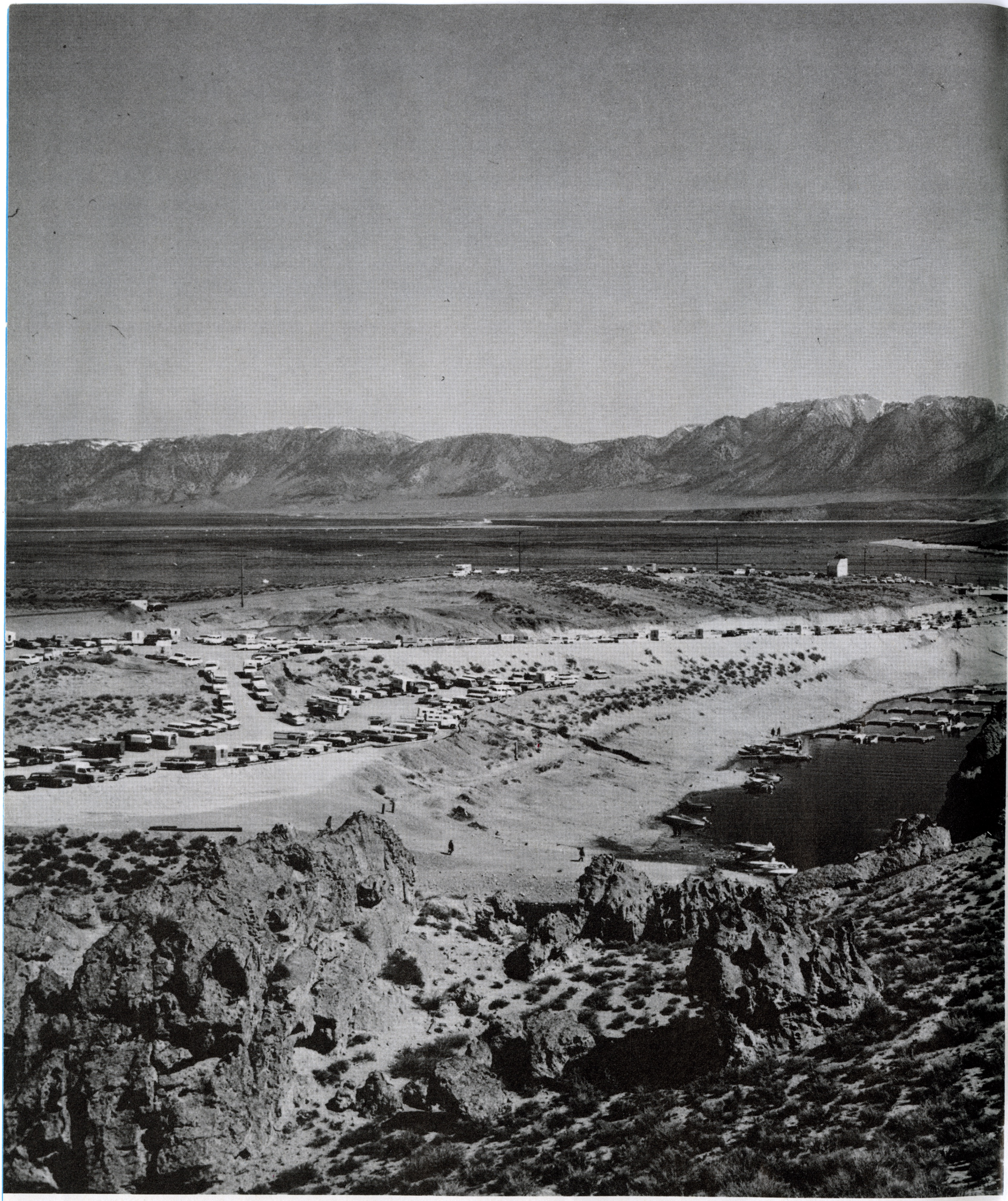
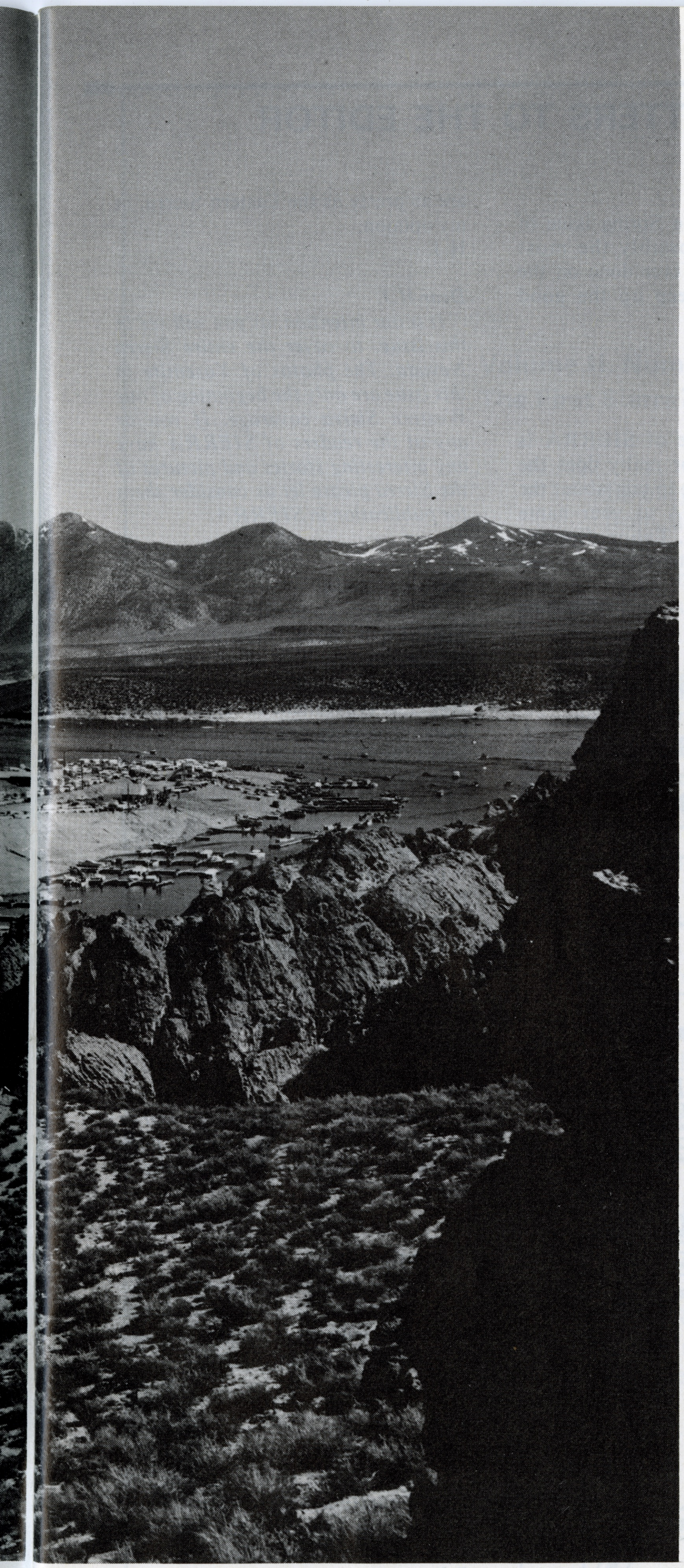


*Opening Day Is . . . Well . . . Fun!!!*



# Crowley

Only 25 miles North of Bishop, beside U.S. Highway 395, lies one of California's largest manmade lakes. Its name — Crowley. Owned and operated by the City of Los Angeles, Crowley provides L.A. with one of its primary sources of water. The lake lies dormant most of the year, collecting water for L.A., offering scenic beauty for passersby, and a resting point for migrating ducks. Once each year, however, Crowley comes to life with a bravado not often seen.

On May 1 each year the City of Los Angeles opens the gates to Crowley and people — fishermen — are allowed to enter. Enter may be the wrong word. Opening day at Crowley Lake is one of California's largest fishing events. People, boats and even hitchhikers with fishing poles can be seen along Highway 395, north and south of the Lake, for several days preceding opening day. Some of the people who have participated in the opening day rush describe it as confusion, pandemonium and just downright fun. These same people make opening day at Crowley Lake a regular yearly event. How about you? ●

# LETTERS TO THE EDITOR

Dear Mr. Dodd,

I just received the Spring issue of SIERRA. It is possibly the most beautiful magazine ever done on the Sierra Nevada. Keep up the good work.

B.D.

Dear Mr. Dodd,

The Spring issue of SIERRA is delightful. The color really does the trick. Are you going to talk about the rest of the SIERRA as your name implies. Yosemite, Tahoe, Sonora and the other Western Sierra areas are as pretty as the Eastern Sierra, in my opinion.

H.J.

*Dear H.J.*

*It is our intention, as you will see in this issue, to cover the entire Sierra Nevada. The photos of Yosemite in this issue are only the beginning of our Western Sierra coverage. If you or any of the readers of SIERRA have any interesting stories and pictures of the Sierra please let us consider them for publication in SIERRA.*

Dear Mr. Dodd,

Although your Spring issue of SIERRA is indeed beautiful I must protest over the lack of editorial material on the Western Sierra. Your magazine is excellent as far as it goes, however it does not tell us anything about the Western Area of the Sierra Nevada.

Dear Mr. Dodd,

It is with some regret that I write this letter to you. I truly enjoy your SIERRA Magazine. It is a fine publication and enclosed you will find my subscription for two years. My only question is how often does your publication appear in the space of a year?

J.L.T.

*Dear J.L.T.*

*Thank you for the kind words about SIERRA. SIERRA is published every two months or six times a year.*

Dear Mr. Dodd,

I picked your magazine up on the newsstand here in Orange and was impressed with its content. Enclosed please find my subscription.

F.T.

Dear Mr. Dodd,

When I bought your magazine this week I questioned the $1 price. After reading it and enjoying the pictures I no longer have that question.

G.L.

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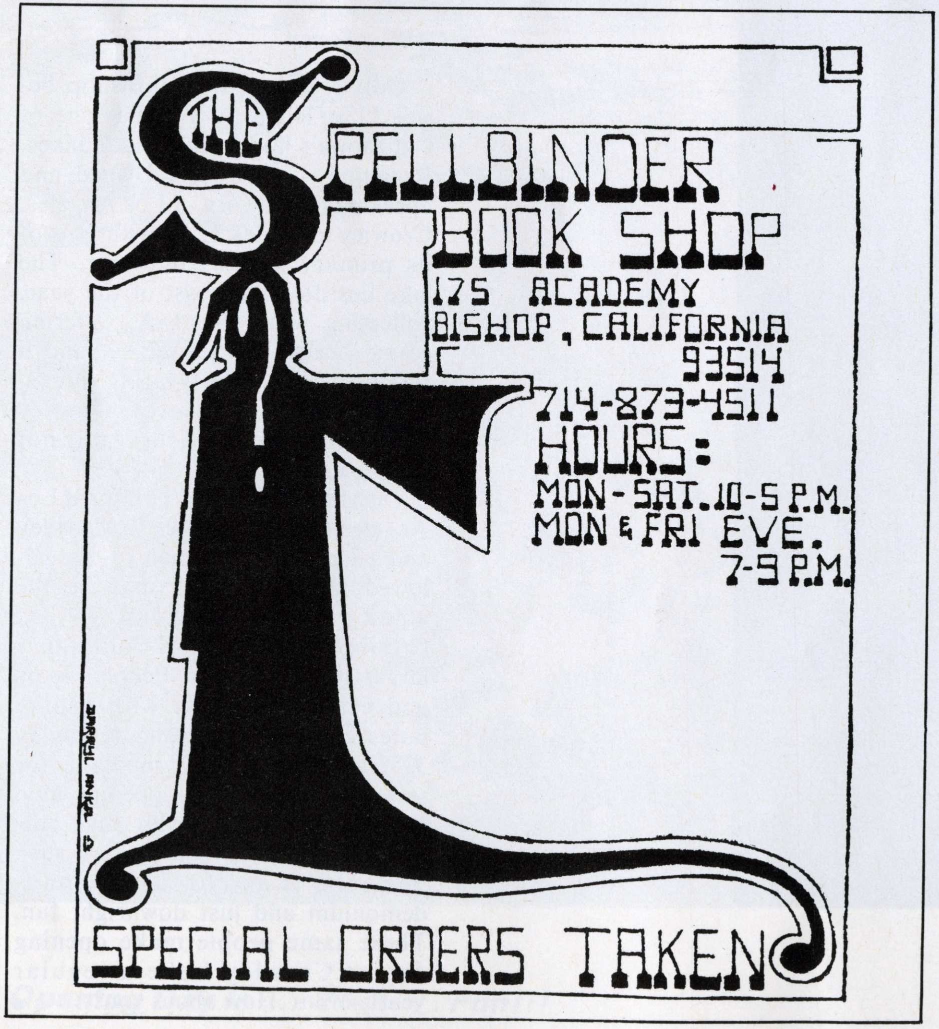

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## Volume II, Number 2, The First Sierra?

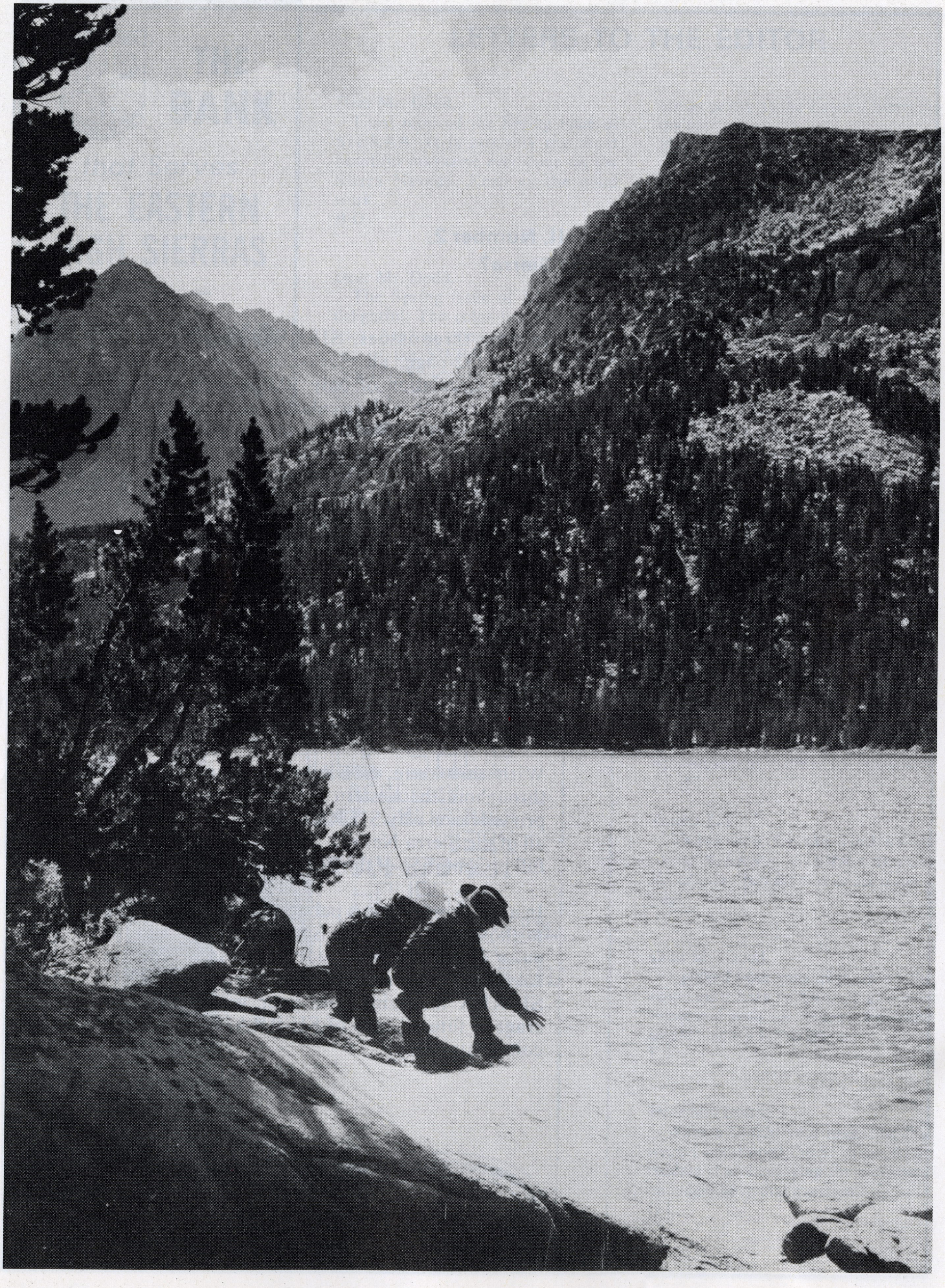
In only three issues, SIERRA has developed from a 32-page, all black-and-white magazine, with a circulation of only 10,000, to a 64-page color magazine with circulation of nearly 25,000. This issue of SIERRA is much closer to our original goal for this publication. The 64-page format, as well as abundant use of full color reproduction, we're sure you'll agree, mark both growth and distinct improvement. As you leaf through this issue of SIERRA, other changes will become apparent.

This is the first issue of SIERRA which contains editorial and/or pictorial material on areas of the Sierra Nevada other than the eastern region. It is our intention, as our title SIERRA implies, to discuss the infinite variety, the full geographical scope of the Sierra Nevada.

With this issue, SIERRA is on newsstands throughout the western United States. This is a prime reason why SIERRA now must talk about all of the Sierra Nevada. We're delighted to start full presentation of the Sierra.

In an effort to create a publication that is pleasing to those who enjoy the Sierra, we must feel the pulse of our readership. It is necessary that we have your comments on this and past issues of SIERRA magazine, and your wishes for coverage in future issues of SIERRA. Send us your comments today!

**Barry L. Dodd**
**Editor and Publisher**



*This is* their *season . . .*

# Stand and Stare

**"The Creator has made the world. Come and see it." — *Pima Indian prayer.***

**By Evelyn Eaton**

Poets roam the Sierra among the skiers, hikers, fishers, sometimes on the same pair of legs. Why not? The skier's downward leaping twist is poetry in action. The hiker's balanced rhythmic swing is poetry in motion. Both experience the rare exhilaration of wellbeing, of challenge and achievement, moving in a healthy body in magnificent surroundings. Why not add the mind's exultation, the emotion's stir? Why not repeat, or shout aloud, or sing, shining words to match the experience? Especially words about the places where we stand and stare.

Here men who seek sierran peace will stop
 beside the dunes to dream.*

*I would not settle where I could not see
The mountains, court wild beauty at my door,
And follow mountain trails.

*. . . Pine-scented winds that play
On granite slopes have set my soul asway
To Spring's eternal pulse in flower and vine.

As for the slower-moving, or stationary fishers beside the elusive stream – this is *their* season, the moment they were waiting for while skiers enjoyed the winter. Even those who hunt with cameras and do not like to kill have been known to make an exception for fishing, and "There are plenty of fish still left in the streams for the angler who has no rod."**

**A rodless Walton of the Brooks,
A bloodless sportsman, I.

There is a body of literature about fish, in prose and poetry, including Izaak Walton's *The Compleat Angler,* and Rupert Brooke's *Heaven.****

Oh! never fly conceals a hook,
Fish say, in the Eternal Brook,
But more than mundane weeds are there,
And Mud, celestially fair;
Fat caterpillars drift around,
And Paradisal grubs are found;
Unfading moths, immortal flies,
And the worm that never dies.
And in that Heaven of all their wish,
There shall be no more land, say fish.

down to the last line of a Walker sonnet,

*. . . I pray
That golden trout still haunt their magic stream.

If the fishermen stand-and-starers happen to know and love classical music, when they see their first rainbow trout, cascades of misty sound from Debussy's *Poisson d'Or* may flash and murmur round them. If they are lucky they will hear it as Gieseking played it, or Iren Marik – who in fact did actually perform the *Poisson d'Or* in the Deepest Valley Theatre, the stupendous open-air amphitheatre in the Alabama foothills at the foot of Mount Whitney, which came to life, and to the best of great music for some enchanted weekends from 1965 to 1968.

Ten to one the lines which haunt us when we travel mountain or desert trails, come from a sonnet. It is odd about the sonnet. Seven hundred years is a short moment, the blinking of an eyelid, looking at the Sierra Range, or Death Valley, but it is still ten times the normal allotted span of a human life, and it is a long time for one art form to survive and still be vitally alive. The sonnet is as much in fashion today as when it started, probably at the court of Frederic the Second, last of the Holy Roman Emperors, at Palermo in 13th Century Sicily. From Dante, to Shakespeare, and after him through every major poet and most minor ones, with a host of imitators and sonneteers, this disciplined form has challenged and satisfied both poets and readers.

Most of the lines used as touchstones for great poetry come from the sonnet.

*Bare ruined choirs, where late the sweet birds sang.*

Shakespeare was thinking not only of the wintry, bird-deserted trees with their stripped boughs, he was also describing what he saw about him, what everyone in England could not help seeing – the ruined chapels of the great monasteries, sacked in the previous reign, burned, vandalized, mouldering to decay, from whose actual choirs the "sweet birds" of chanting monks and nuns had been driven. Layer upon layer of meaning, in one evocative line. Even the words themselves, the heavy vowels in *bare ruined choirs,* the esses in *sweet birds sang,* sound like winter wind through trees.

In French we have great touchstone lines from sonnets too, for example a famous last line from a sonnet by José Maria de Heredia, when Anthony, leaning over Cleopatra, sees in her eyes:

*Toute une mer immense, où fuyaient des galères.*

The grandeur, the melancholy magic of the phrase, disappear in translation, roughly "a whole vast sea whereon the galleys fled," his galleys, running in defeat before triumphant Octavius Caesar, who could never have defeated him if he could have resisted Cleopatra's passion or his own. This is the doom he sees in her eyes . . . in one superb evocative line.

---

****Madeline Mason, honored by the Library of Congress, Harvard, Yale, and other universities for her discovery of a new sonnet form, now known as "the Mason

*Beyond the mysterious skyline . . . that Cosmic ache . . .*

sonnet," has superbly mastered the telescoped, evocative line. Speaking of a bird and a plane, she says:

****. . . these pinions are the fragile span
God grants His creatures rising from the loam,
Shaken by upward frenzy which began
When the new sky curved over the first man,
And he looked up, and ached for his high home.

Bird, plane, man, interplanetary man, all straining together upward.

How often, staring beyond the mysterious sky-line of the Sierra, we have known that Cosmic ache! And in her put-down of so-called success in *The Unknown Great,* she is speaking for how many of the five million people who — statistics say—surge through this Deepest Valley every year?

****Sometimes I stand and feel apart from all
This that we make — this world closely computed,
Weighed, appraised, its men and goods reputed
Worthy or valueless, to shun or maul
According to the labels that we call.
At times I think our world but little suited
To faithful ones who go unseen and muted,
Upholding an ideal our hands let fall.
We should "success!" even at the price of shame,
Count failure to be poor, without a name.
But rich is to fulfill the best we dream:
The great man is; the failure is to seem.
Often I stand and in a world apart
Watch them go by, the unknown great of heart.

Does it sing? she asks of the sonnet.

"Does it sound well? Is it musical? For I hold that the first requirement of a poem is that it shall have a music of its own, different from prose, and the sonnet must above all others *sing*. When I speak of music and singing, I do not mean the monotonous jingling of verses running along like a calliope; I mean the music of poets at their best, who become more than metrists, and may be said to be composers . . . "

We too, Ardis Walker says, . . .

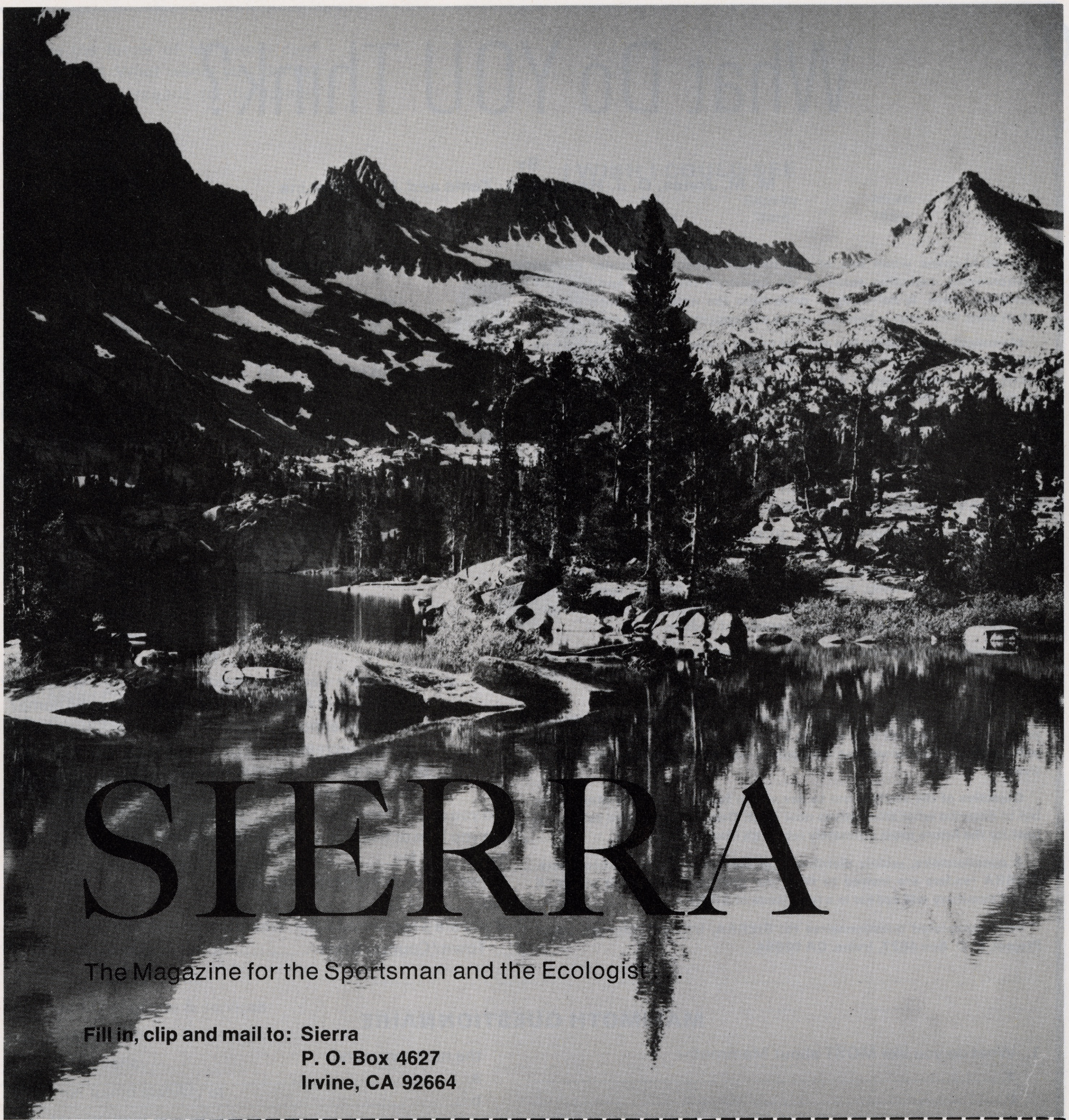
We, too, sing out our primal ecstasy,
Our spirits lifted in a cosmic rite
Of wilderness.

Happy travelling, happy singing, unknown Great of Heart! And at night, may we stand and listen, at least once this year, while

**Far, far away, nose lifted to the skies,
A lone coyote calls. ●

---

*From **Sierra Nevada Sequence,** by Ardis Manly Walker.
****The Bloodless Sportsman,** by Sam Walter Foss.
*****Collected Poems of Rupert Brooke,** Dodd Mead & Co., Copyright 1915.
******Sonnets in a New Form,** by Madeline Mason.



# SIERRA

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# What Do YOU Think?

By

**M. M. Jones, D. J. Healy, T. A. Zanic and J. K. Hopkins**

**What happens when one of the nation's most spectacular natural environments, including some of the country's finest ski and summer recreation areas, is half a day's drive from the nation's second largest urban area. The result is blessing, curse and opportunity — Mammoth!**

**Mammoth Lakes lately has started to ask a number of hard questions about its future. Conflicting pressures have been placed on the area as a result of its own resources and proximity to Los Angeles. How can this small community accommodate a burgeoning demand for recreation, housing and services, and simultaneously retain the qualities of environment and life which have made Mammoth so attractive? Within this context, in micro scale, are urban impacts and issues of man-environment relationships, now in hot debate throughout the U. S. Thoughtful residents and visitors arrive at very different conclusions about the nature of Mammoth's problems and opportunities.**

**At request of community groups, UCLA researchers are engaged in a six-month investigation of controversial issues that will effect Mammoth's future. The team includes professionals from the fields of planning, architecture, engineering, transportation, geology, botany, construction, psychology, sociology, anthropology, meteorology and urban design. Started in January, research is to be completed in June.**

**The study will examine "alternative futures" for Mammoth. Environmental and life quality costs and benefits will be described for each alternative.**

**The team is asking residents and visitors what they think serious problems are and what they wish to see in the future. No single viewpoint will be taken. Rather varying viewpoints will form the basis for alternatives.**

**Objective of the study is not to say which future is best for Mammoth, but to describe what alternatives now exist. Decisions in regard to what is best for the future must ultimately rest with Mammoth itself.**

**A questionnaire, widely distributed in Mammoth, is reproduced here. SIERRA readers are invited to fill it out and contribute their views. A report summary will appear in a later issue of SIERRA.**

**Send completed questionnaires to: SIERRA, UCLA/Mammoth Lakes Project, P. O. Box 4627, Irvine, CA 92664.**

## BASIC DATA

Age:______(1)

Sex: M______ F______(2)

Marital Status:______________(3)

Number of Children:_______(4)

Employed: Yes______ No______(5)

Occupation: (including, if a student) ____________________(6)

Are you a year round resident of Mammoth? Yes ____________ No______(7)

If yes, how many years have you lived in Mammoth? ______years. (8)

If no, a. How many years have you been coming to Mammoth? ______years. (9)

b. Are you a: a. visitor: Yes______No______(10)

b. part time resident/renter: Yes______No______(11)

c. part time resident/property owner: Yes______No______(12)

c. If you are a part time resident/property owner, why did you pick Mammoth as the site for a second home?

Winter recreation?________

Summer recreation?________

Both winter and summer recreation?_______

Other (please specify)____________________(13)

Do you ski in Mammoth? Yes______No______(14)

Do you hike or fish in the Mammoth area? Yes______No______(15)

Do you camp in the Mammoth area? Yes______ No______(16)

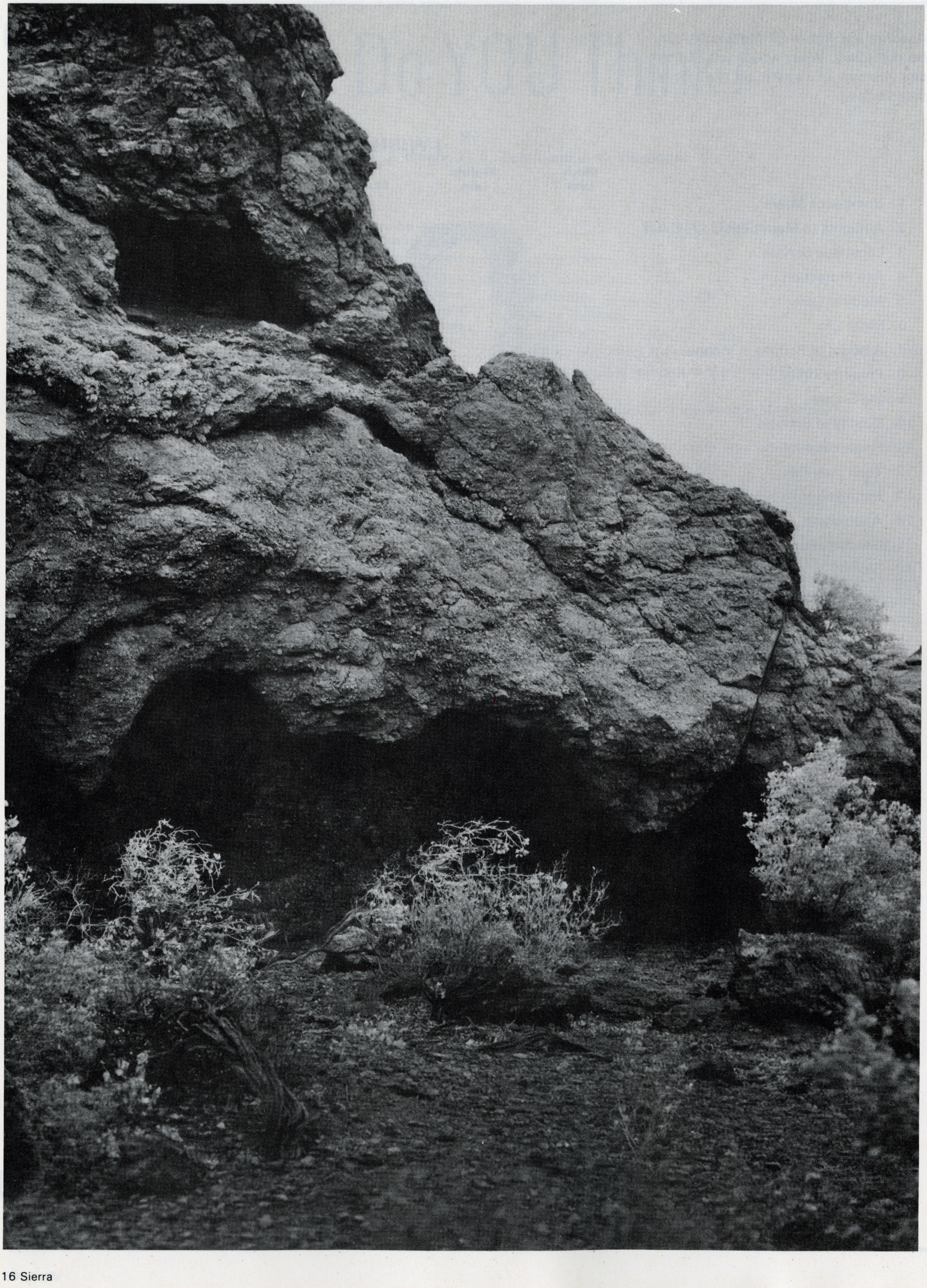
If you are a registered voter, where are you registered? Town/County/State ____________________(17)

## MAMMOTH QUESTIONNAIRE

1. What do you like MOST about Mammoth?
   a. ____________________
   b. ____________________
   c. ____________________
2. What do you like LEAST about Mammoth?
   a. ____________________
   b. ____________________
   c. ____________________
3. What would you identify as Mammoth's major problems?
   a. ____________________
   b. ____________________
   c. ____________________
4. What DO YOU THINK WILL HAPPEN in Mammoth in the next ten years?
   a. ____________________
   b. ____________________
   c. ____________________
5. What WOULD YOU LIKE TO SEE HAPPEN in Mammoth in the next ten years?
   a. ____________________
   b. ____________________
   c. ____________________
6. What are Mammoth's MOST ATTRACTIVE BUILDINGS?
   a. ____________________
   b. ____________________
   c. ____________________
7. What are Mammoth's MOST UGLY BUILDINGS?
   a. ____________________
   b. ____________________
   c. ____________________
8. Do you WANT the POPULATION of Mammoth to INCREASE? Yes______ No______ No opinion______ IF YES, should the additional population be accommodated:
   ______ A. Within the existing built-up area through increase density,
   ______ B. Through development of additional land areas?

Assume the future of Mammoth can be controlled. What would you like to see happen in regard to the items listed below:

| | **I WISH I COULD SEE** | | | | | |
|---|---|---|---|---|---|---|
| | **Much Less** | **Slightly Less** | **No Change** | **Slightly More** | **Much More** | **No Opinion** |
| 1. Number of Skiers | | | | | | |
| 2. Airflights to Mammoth | | | | | | |
| 3. Local Bus Service | | | | | | |
| 4. Fire Protection | | | | | | |
| 5. Medical Care | | | | | | |
| 6. Night Life | | | | | | |
| 7. Amount of Parking in Village | | | | | | |
| 8. Property Taxes | | | | | | |
| 9. Ski Slopes | | | | | | |
| 10. Quality of Schools | | | | | | |
| 11. Snow removal | | | | | | |
| 12. Teen activities | | | | | | |
| 13. Improved auto access to L.A. | | | | | | |
| 14. Apartments | | | | | | |
| 15. Condominiums | | | | | | |
| 16. Ski lifts | | | | | | |
| 17. Motor homes and camper trucks | | | | | | |
| 18. Commercial establishments | | | | | | |
| 19. High rise buildings | | | | | | |
| 20. Motels & lodges | | | | | | |
| 21. Outdoor signs | | | | | | |
| 22. Single family homes | | | | | | |
| 23. Pedestrian oriented Village | | | | | | |
| 24. Trailer parks | | | | | | |
| 25. Tent campers | | | | | | |
| 26. Permanent population | | | | | | |
| 27. Part-time residents | | | | | | |
| 28. Variety of goods & services | | | | | | |
| 29. Control of crime & Juvenile Delinquency | | | | | | |
| 30. Year round stability of employment opportunities | | | | | | |
| 31. Family atmosphere | | | | | | |
| 32. Density of buildings | | | | | | |
| 33. Property values | | | | | | |
| 34. Scenic beauty | | | | | | |
| 35. Small town atmosphere | | | | | | |
| 36. Village auto traffic on Highway 203 | | | | | | |
| 37. Wage levels | | | | | | |
| 38. Water quality | | | | | | |
| 39. Use of wilderness areas in Mammoth vicinity | | | | | | |



# SEE HERE

## Catch the mood of the desert . . .

**By Louise Kelsey**

Much of the Sierra stands in sand and pumice. Early Spring snow veils the high country, but the same storms wrap a certain magic over the high desert.

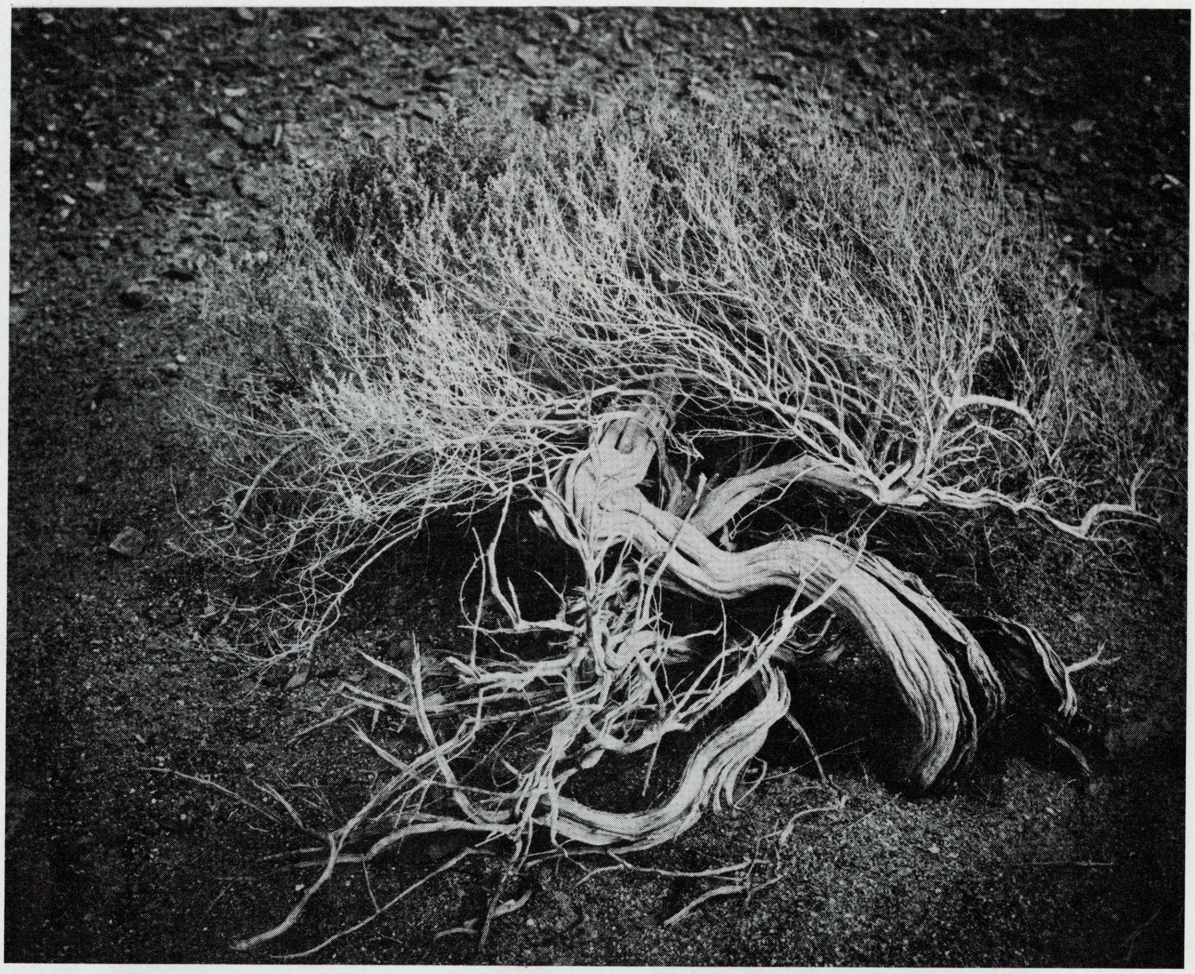
The desert vista is a dramatic one, but it is also very subtle. To find the intimate beauty of this land you must walk into it, but slowly, please.

To catch the mood of the desert, a photographer needs a keen sense of observation for detail and minuteness — and a long lens helps! You may find that photographing desert plants brings you a collection of prints with a certain degree of monotony because of the sameness of background. Close studies of foliage and blooms will correct this. With a telephoto or close-up lens, a tripod is important as focus is your critical factor. Find the most interesting portion of a flower, the stamen or an especially perfect petal, and let the balance fade out of focus. The effect states the desert's mystery. If you prefer to work with a standard lens, then eliminate the tripod, set for a fast shutter speed, and move the camera, rather than the focusing device, to a satisfactory focal length.

If you are like so many of us, and have a pre-set camera with no need to fuss over speed and aperture, and you just want an interesting picture, you can still eliminate horizon background and concentrate upon the blossoms, the foliage, and the shadows they cast. Desert shadows often fall on such cleanly swept ground that they form an important part of a plant study.

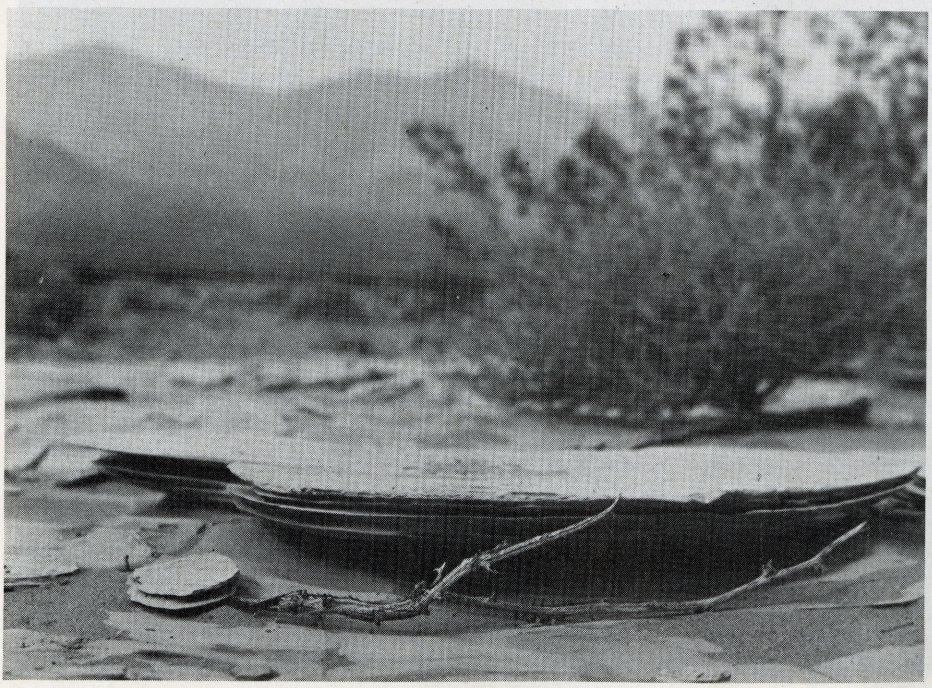
Cactus and the desert's strangely shaped plants gain impact if you will make use of low back light. Back to

*Train your camera on the variety of earth . . .*



*The debris itself is pleasing . . .*

*Close studies correct a monotony of background . . .*



early morning-late afternoon routine. But then, the desert is the least comfortable in the middle of the day. This, also, is why your desert print collection will contain little of animal life. Most desert residents are nocturnal creatures . . . but not the insects. While you are recording the evidence of desert life by a game trail or a house-hole, you will probably become aware of the insects. Ants, and large ones at that, busy themselves by tidying up the seed shells about a sleeping rodent's home. The debris itself will often fall into a picture which is geometrically pleasing.

While you are close to the ground, train your camera on the variety of earth which the elements have taken from the Sierra and built up at its base. Rocks tumbled about by rainstorms, gravel ground down by glaciers, and sand . . . the final remains of high country . . . all have their characteristic profile. Sand forms some

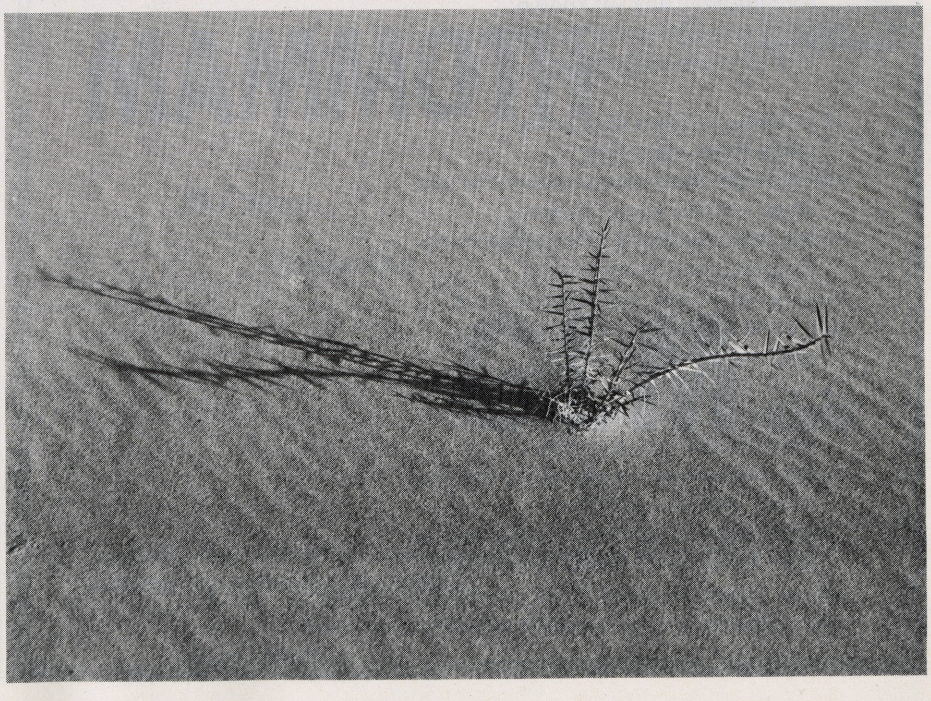
*Storms wrap magic over the high desert . . .*

graceful and flowing lines for the photographer. If you can not get up early enough, or stay late enough to catch the intense shadows of low sunlight, then aid your lens with a red or a yellow filter. The valleys and ridges require contrast in black and white prints.

The high desert is not noted for its rainfall, but when rains come, they are usually violent. They leave brief rainpools where a photographer can catch a rare desert reflection shot. The water is usually heavy with silt. A black and white film emphasizes the reflection rather than the water. This laden water quickly disappears and the remaining silt will harden, sunbake, and crack into intricately patterned surfaces. Like plants, these designs are most interesting if photographed by framing your picture to include only the silt design.

When you are in this fragile country, walk gently. Your footprints will last a very long time. ●

*Shadows form an important part of this plant study . . .*



## PETITION

We the living who desire not to die
surprised by radiant fire,
hurled without warning from the depths of space
by robot rocketeers;
we who would voyage with our fellows on earth,
nor fear the innocent skies,
address the ambassadors of the divided house
and their overlords in the chambers of power:

O masters of those who know the secret of secrets,
guardians of good and evil,
do not divide the atom to give each of the living
a fragmentary death;
divide it so each may inherit a portion of life
sweeter than any yet known;
divide it so each may share the good news
of a common earth and sky.

O fumbling masters of mystery:
make chain-reactions
not of bright destruction to blind the last
small witness-eye of heaven;
make chain-reactions of enlightenment
to spread from man to man;
restore our broken alphabets of hope
and unite our fading vision in a new
and healing stream of light.

Open the doors of our tombs today,
open the doors to tomorrow,
before the eyeless are stoned by the blind:
do not deny our petition!
Let this letter be signed by young and old
in all our doomed towns and villages;
Let our voices be heard in the chambers of power,
and in the darkening chambers of each man's heart . . .

*— Cornell Lengyel*

## GLEAMS, GLINTS

At the mine shaft's mouth
the sun ignites gold dust, but
can't burn old tin cans.

*— Elisavietta Ritchie*

# *Poetry*

Late afternoon, there's a restlessness
in the air.
Five or six small whirlwinds of dust
rise up in the road,
move quickly up and down it,
then cross over into sweet clover,
settling down.

*—Robert Sund, from*
Bunch Grass, *University*
*of Washington Press.*

### EARTH AND LOVE

Like love,
the earth
is taken
for granted
until pain
occurs.

*—Arthur Lerner*

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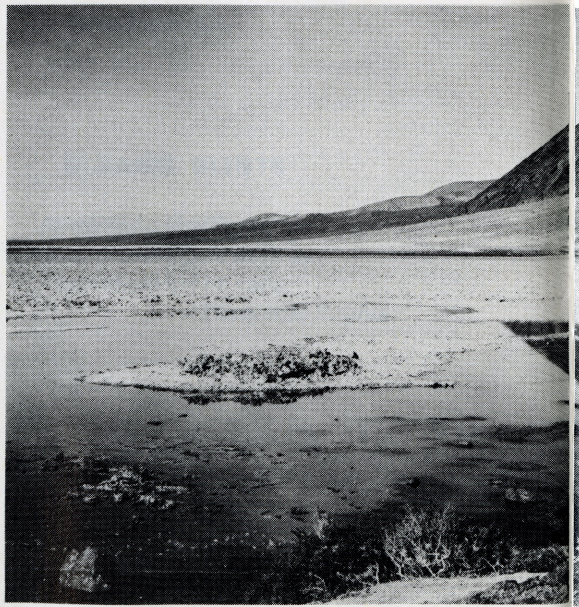
# *Poetry*

seeing
the kites again
and stabbed by the sight
of their dance in a chilblain sky
i have to remember a spring so new and so
indecently green that i threw my faces before the
wind and tossed and buffeted high above
dogwood jonquils and jays
running the artless
days in an
endless
shout
of
i
love
you
i
love
you
til
slowly
and
surely
you
reeled
me
in

—*Terry Brengle*



## CONTRIBUTORS

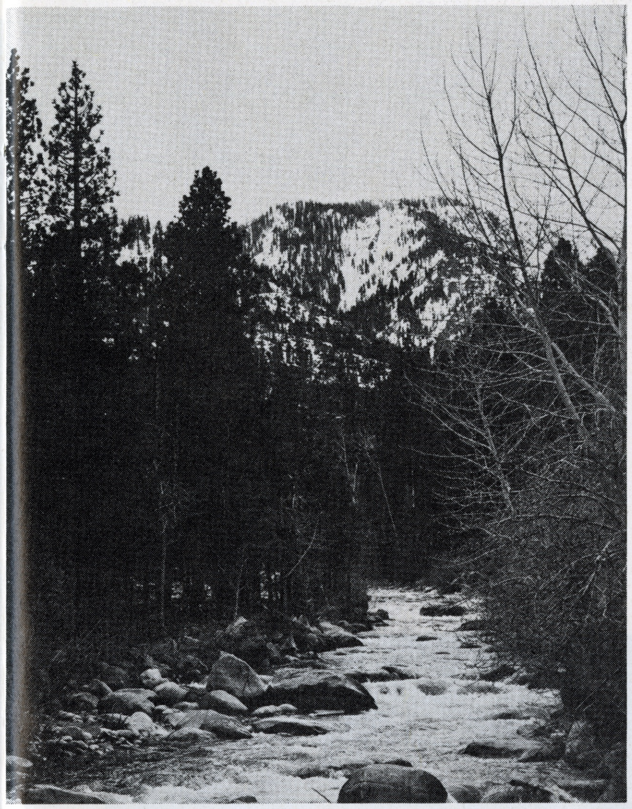
***Elisavietta Ritchie:*** **180 poems, stories, reviews, articles and translations from French and Russian have been accepted by a wide gamut of general, literary and little magazines, and newspapers, including New York Times, Christian Science Monitor, Washington Post, etc. Graduate teaching fellow in the Languages Dept. at American University.**

***Arthur Lerner:*** **Author of three volumes of poetry and one prose: *Psychoanalytically Oriented Criticism of Three American Poets: Poe, Whitman and Aiken, 1970.* Poet-in-residence and Poetry Therapist at Calabasas Hospital, President-Elect L.A. County Psychological Assn.**

***Robert Sund:*** **Author *Bunch Grass.* Editor of *The Sullivan Slough Review* an international magazine devoted to poetry.**

***Terry Brengle.*** **Author poems for The Lyric Magazine, one of which has been set to music by the composer Paul Earls, with several performances. Currently in exile from the Owens Valley, working for the Institute for the Blind, in Louisville, Kentucky.**

***Enid Larson.*** **Biologist, native of Inyo County, Graduate University of California Berkley is currently working on a life history account of an unusual chipmunk (Merriam's). Also interested in photographing clouds over Owens Valley. Some of her photographs of cloud patterns are on revolving display at the Eastern California Museum in Independence.**



## OLD TIMER

I would not settle where I could not see
The mountains, court wild beauty at my door,
And follow mountain trails forever more.
My eyes seek out horizons endlessly.
I probe the past with restless memory
For long-lost episodes where waters pour
Down slopes that sing. What treasures are there more
To hoard in hearts than such wild ecstasy?

Remembering now, I build a rendezvous
Of dimming trails, of campfires cold and gray
Beyond the skidway and the slash. I dream
Bare peak and pinnacle may yet renew
Lost fragments of my wilderness. I pray
That golden trout still haunt their magic stream.

—*Ardis Manly Walker*

DRAGON'S TEETH PRESS
El Dorado National Forest
Georgetown, California 95634

ANNOUNCEMENT

LOVE IS RECOGNITION

*Selected Poems*
*by*
EVELYN EATON

**PUBLICATION DATE, FEBRUARY 14th**

May be ordered from the Spellbinder Book Shop, 175 Academy Avenue, Bishop, California 93514, or from Dragon's Teeth Press, El Dorado National Forest, Georgetown, California 95634, in limited paperback edition, $2.50 per copy.

# Wave Clouds

## Glider pilots seek out these fascinating lenticulars . . .

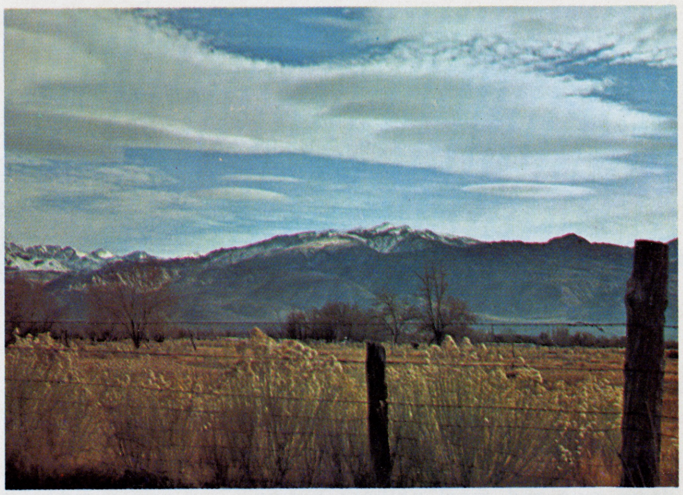
**Text and Photos by George Uveges**

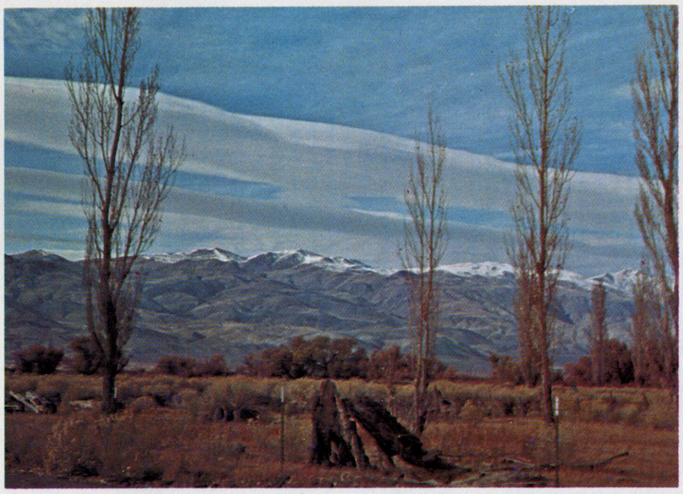
The beautifully formed lenticular "wave" clouds are often seen on the lee side of the Sierra Nevada Range. These lens-shaped formations occur when a strong westerly strikes the mountain range and deflects to high altitudes. With moisture present, clouds form when the air mass is carried aloft to the condensation level.

Most "wave" clouds remain almost stationary, and display fascinating formations from a single lenticular shape to those that are stacked one above another.

Pilots of soaring aircraft take advantage of the Sierra Wave condition — as indicated by the lenticulars — to achieve high altitudes. The present World Altitude Record for sailplanes is 46,267 feet above sea level. Holder of the record is Paul F. Bikle who flew to this altitude near Mojave, Calif. •

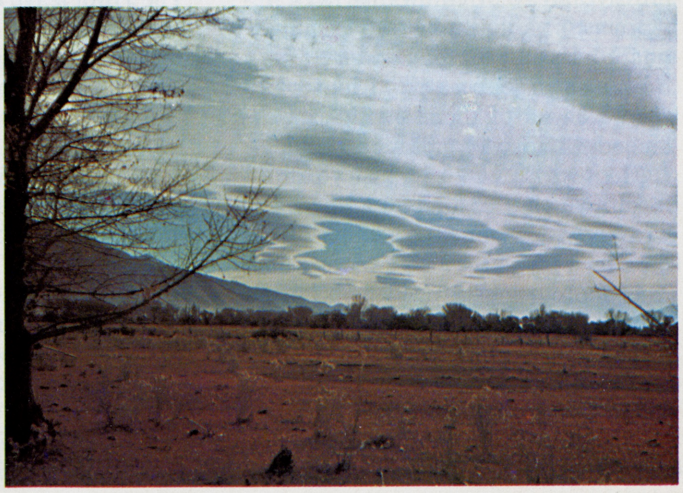
*Looking west from Bishop, a stack of lenticular clouds indicates the Sierra Wave. . .*

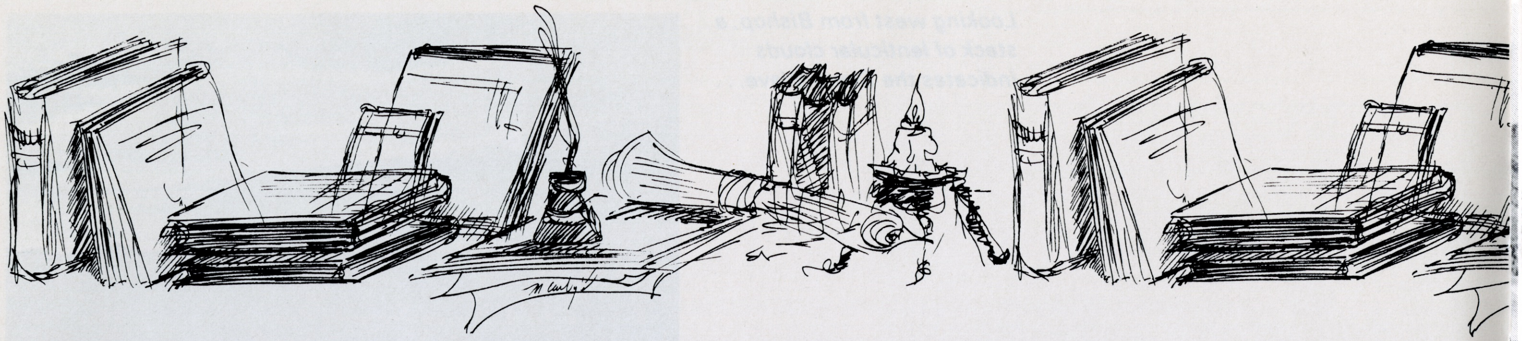




*Westerly winds, deflected upward by the Sierra Nevada form spectacular "wave" clouds. . .*

*South of Bishop, stacks of lenticular clouds beckon the soaring pilot. . .*





# Sierra Reads

**By Evelyn Eaton**

*The High Sierra,* By Ezra Bowen, The American Wilderness, Time-Life Books, New York.

Anyone who loves the High Sierra, who has ever travelled the Range of Light, or ever plans to, will steal this book right off your shelves and never give it back, if you are rash enough to leave it unguarded. It is the first of a series put out by Time-Life-Books, and if the rest of the series is as stunning as this one, people may even break down and buy them. An impressive array of editors, writers, researchers, photographers, too numerous to list here, backed up Ezra Bowen in a cooperative achievement for which all of them should be garlanded with praise and thanks.

The text is authentic, historical, informative, but also imaginative and written with distinction in this illiterate age, a joy to the ears and the mind. The photographs are, each of them, superb, and can be pored over for hours with deepening satisfaction. The animals, insects, plants, trees, rocks, mountains and rushing waters are caught at their best, most revealing moments, but there is one strange, sad lack . . . no wings in the sky. There are only two photographs of birds, one of them the water-ouzel, who doesn't consider himself a bird, and never behaves like one, the other "a raucous, aggressive bird called the Clark nutcracker," both of them grounded. Yet who can think of the Sierra without the eagle, the hawk, the owl, and sometimes the great migrating flocks of wild geese? The Chinese say there must always be one subtle flaw in every work of art, to make it safe from jealous demons. The Hopi leave one unfinished part in sacred patterns, perhaps for the same reason. Still, it is a regrettable omission from an otherwise great book.

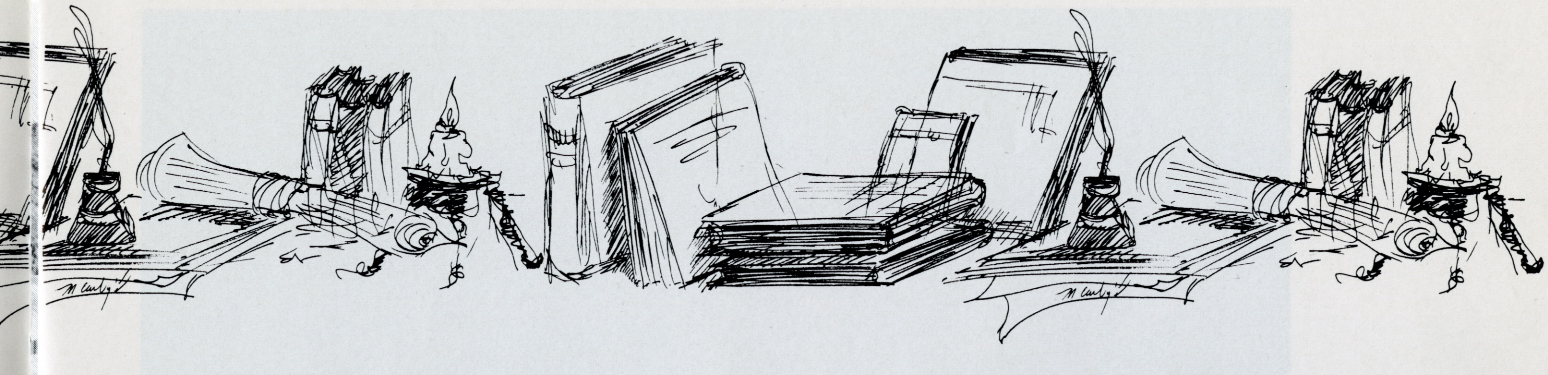
•

*Sierra Nevada Sequence,* by Ardis Manly Walker, illustrated with original signed wood engravings by Kirk Martin, Sierra Trails Press.

It may seem a little irrelevant, even unfair, to review this beautiful book for Sierra readers, since none of us can have it. It is out of print, and even when procurable, was in a limited edition costing $75 which was quickly snatched up. Martin Bush, curator of the manuscript collections at the Syracuse University Cultural Center, where Mr. Walker's manuscript collection is housed, says *Sierra Nevada Sequence* is "the most beautiful book in print that I have handled in many years."

That is to say it is almost worthy of its subject. The sonnets and the woodcuts by Kirk Martin deal with the region *Sierra* has taken for its own, and through the kindness of the author, individual sonnets have been released to us for reprint, and there will be more in future issues, dealing with the mountains, the desert, the flora and fauna of the great "Range of Light." The woodcuts are also interesting and beautiful, especially to the eyes of those who travel this part of the world.

Mr. Walker has done more than look. Born in 1901 in the pioneering camp of Keysville, near the Kern River, he comes from the family for whom Walker Pass was named, in 1834. His grandfather trekked in the now status-bestowing covered wagon, to Whiskey Flat, and there were other pioneers on the maternal side of the



family. Mr. Walker had a most fortunate boyhood, for a poet, among surviving living characters of those who made the "rich historical heritage of the Kern River Diggins." And of course it didn't stop at boyhood. *Sierra* is grateful to be able to reprint some of his work.

•

*The Creative Self,* by Cornell Lengyel, Humanities Press, 303 Park Avenue South, New York, NY 10010.

Cornel Lengyel lives in El Dorado National Forest, just around the corner, if we can count the great Range of Light, as a corner, but his chosen country of the mind is the universe of the Creative Self. "Creative Man does what he can in his little time on earth to diminish the area of darkness," and goes on to explore and explain the nature of the journey ahead of such a one. Women's Lib would prefer him to say "human beings," but that is another journey and another fight. Meanwhile he says many memorable truths under the headings *Selfhood and Change, Selfhood and Choice, Selfhood and Freedom.* "Books are published yearly by men who have never learned to write. They but add to the ten thousand sawdust-stuffed vanity bags that clutter the market every season. Not the bulk of his labors but the hard core of his poetry, the original flame of his personal vision, is what saves an artist's work from swift oblivion." "Man is still new on the earth. Youngest among the major animals, he is also the most rapidly changing. He may discover unsuspected things about him and Creation. The scientists' Book of Genesis presages visions and revisions. More promising chapters may be composed on planets yet unknown to man. Like the biblical version, it is a book of beginnings." This is also a book for artists, young and old, and those interested in the creative life, which include a good many readers. We cannot all live and work in the spacious peace of a national forest, but we can, and most of us do, travel the country of the creative mind.

•

*Love Is Recognition,* by Evelyn Eaton, Dragon's Teeth Press, Georgetown, California, paperback, limited edition, Living Poets' Series, $2.50.

Evelyn Eaton's writing life has stretched over a long period of time. Her first book of poems was published in 1923, in England, where she had won a John Masefield Bronze Medal Award. It was followed by best selling novels, short stories for the New Yorker, and now and then more poetry. Some of the poems in *Love Is Recognition* have been set to music by the composer Joseph Wood, and performed at Oberlin and in New York's Town Hall. She is "a lyric poet, who has achieved the difficult art of compressing into a line of transparent simplicity a whole volume of experience." She is also the literary editor of *Sierra,* and lives in Independence, Calif.

•

*Sonnets In a New Form,* by Madeline Mason, Dragon's Teeth Press, Georgetown, California, Living Poets' Series, $2.50.

Madeline Mason was the first American poet to give the Festival Address and read her own poems before the Scottish Association for the Speaking of Verse at the famous Edinburgh Festival, in 1953. In 1956, the Library of Congress invited her to give a reading from her own work. Sine then she has gone on to reap impressive awards and distinctions for her poetry, especially her sonnets. The collection is one to tuck into the pack for quiet reading in some spacious place.

"This is our earth . . .
On the black sea of unimagined space,
Where stars are silent pendulums to trace
The orbiting of hours on their round."

•

*The World's Rim, Great Mysteries of the North American Indians,* by Hartley Burr Alexander, University of Nebraska Press, Paperback, $1.80.

People who want to understand the fundamental individualism of American Indian thought and teaching, and what the Red Man can give to the world — as who doesn't, nowadays — should read this beautifully written, authoritative, and sympathetically presented study by a man who knew the subject from intimate experience.

Philosopher, poet, anthropologist, Hartley Burr Alexander "lived in the present and worked to build a new civilization which would neither forget the permanent achievements of human history, nor blindly worship them. A great scholar, but no narrow scholiast, he believed in man's capacities for growth and development, adapting to changed situations in terms of discoverable eternal laws." (Clyde Kluckhorn, in the foreword to The World's Rim.)

This work, on which he lovingly spent much of his life, was still unpublished at his death in 1939. Now it has been reprinted by the University of Nebraska Press, and is timely and enduring and needed. •

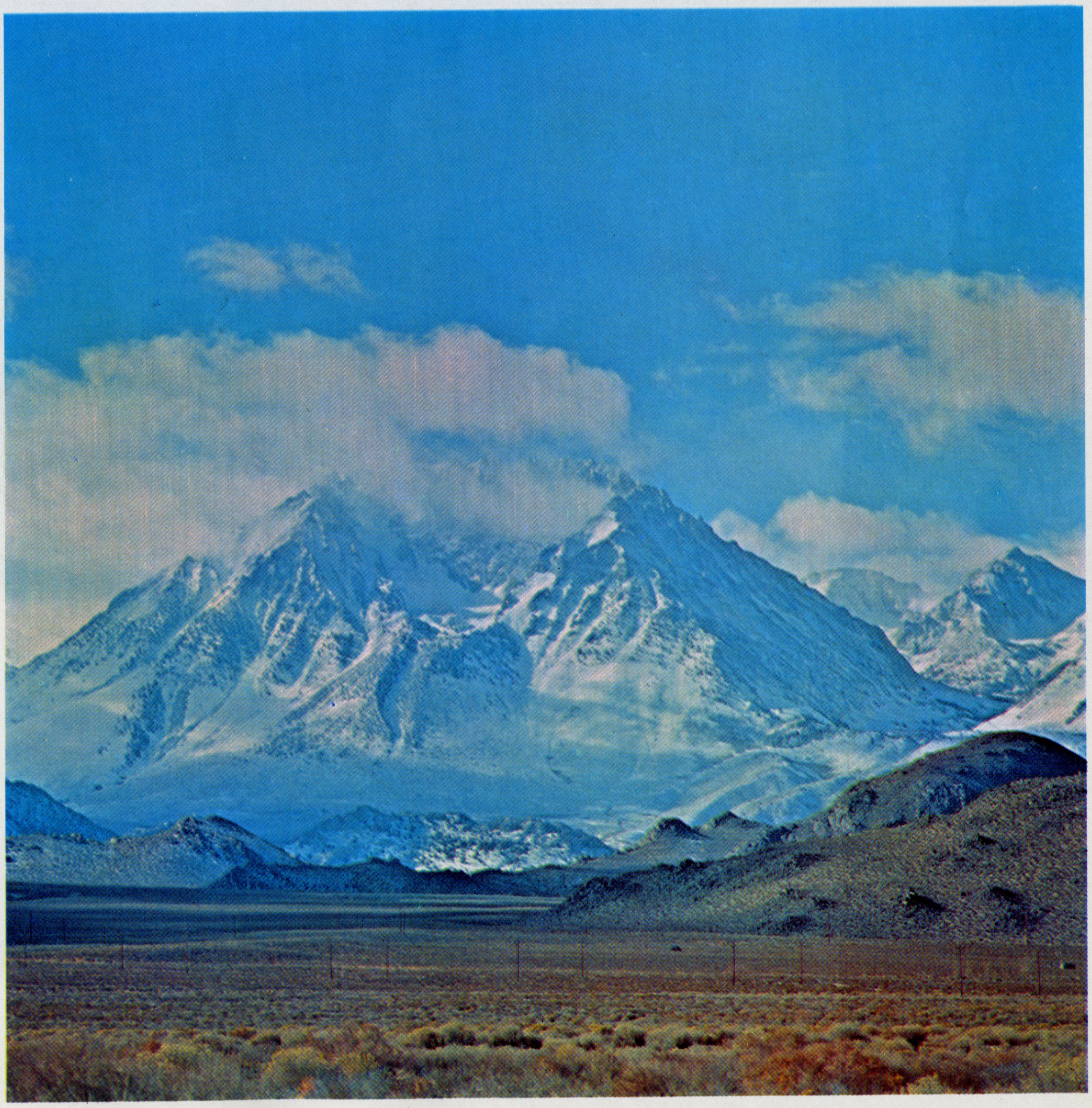
*Color explodes in*
*Springtime brevity . . .*

# Desert

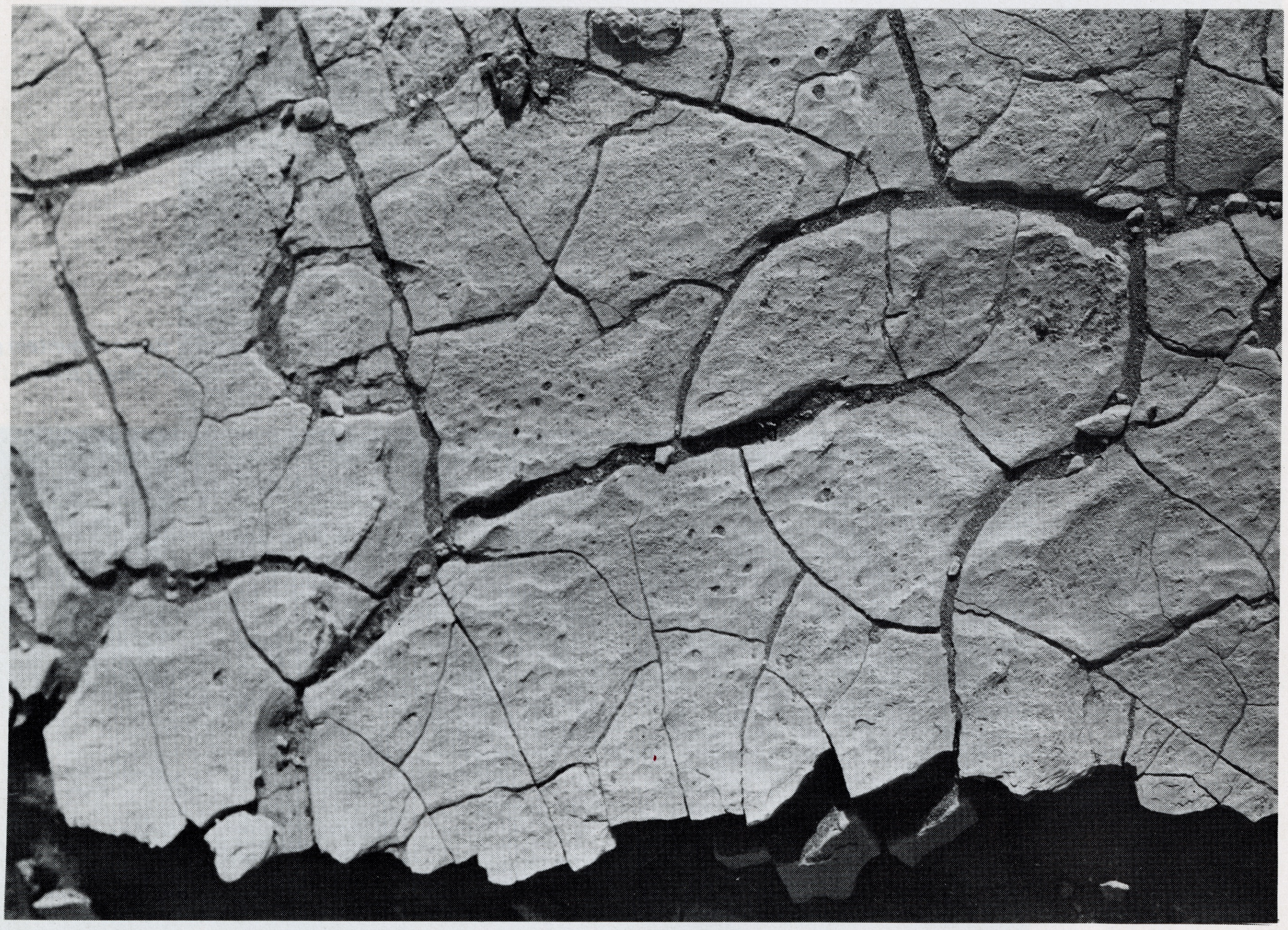
By Bill and Louise Kelsey

*A Photo Essay*

*Lordly Basin Mountain guards the high desert plain. . .*

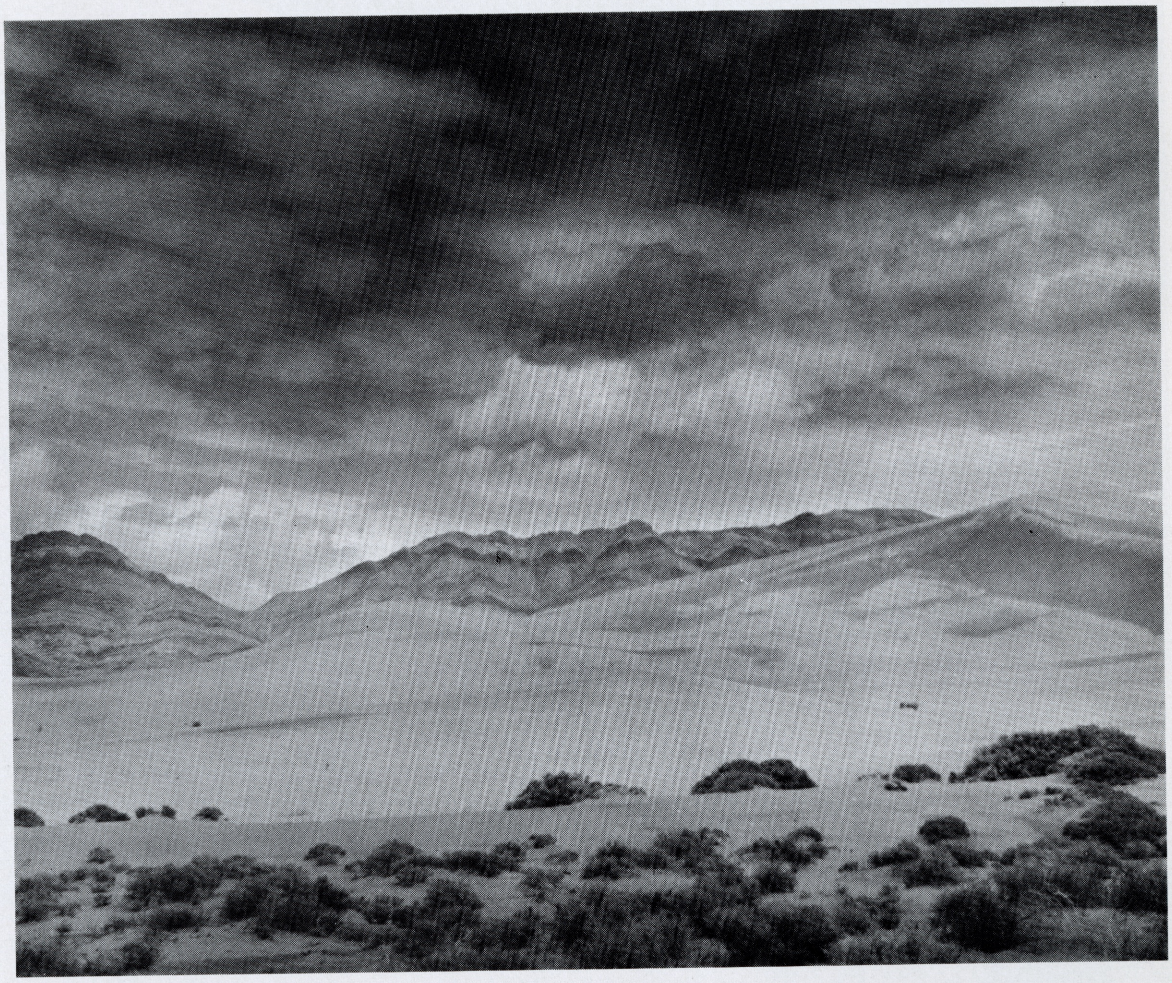


# Desert



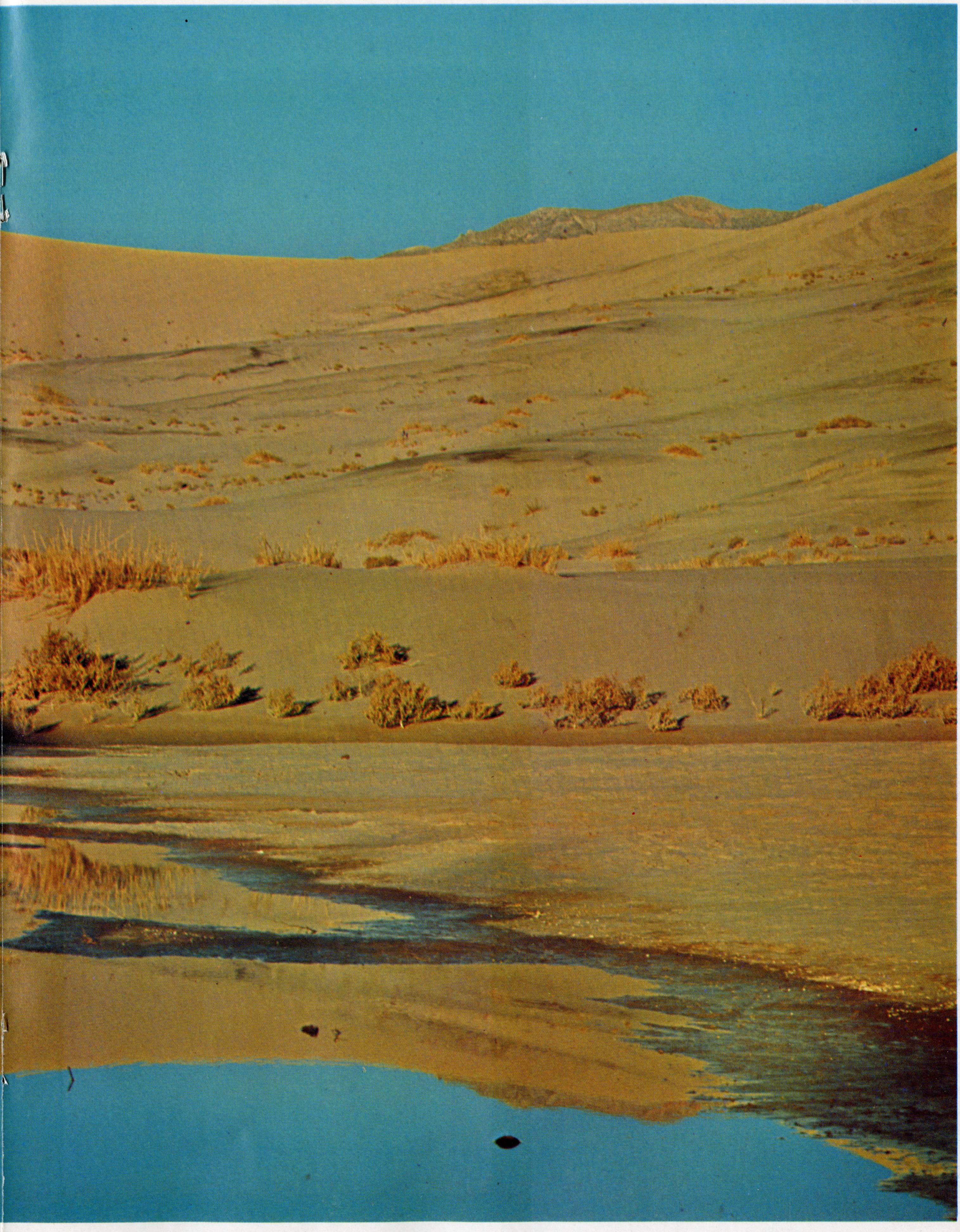
*Silt dried, an accident of beauty . . .*

*The storm feeds on self*
*and grows strong, dark . . .*



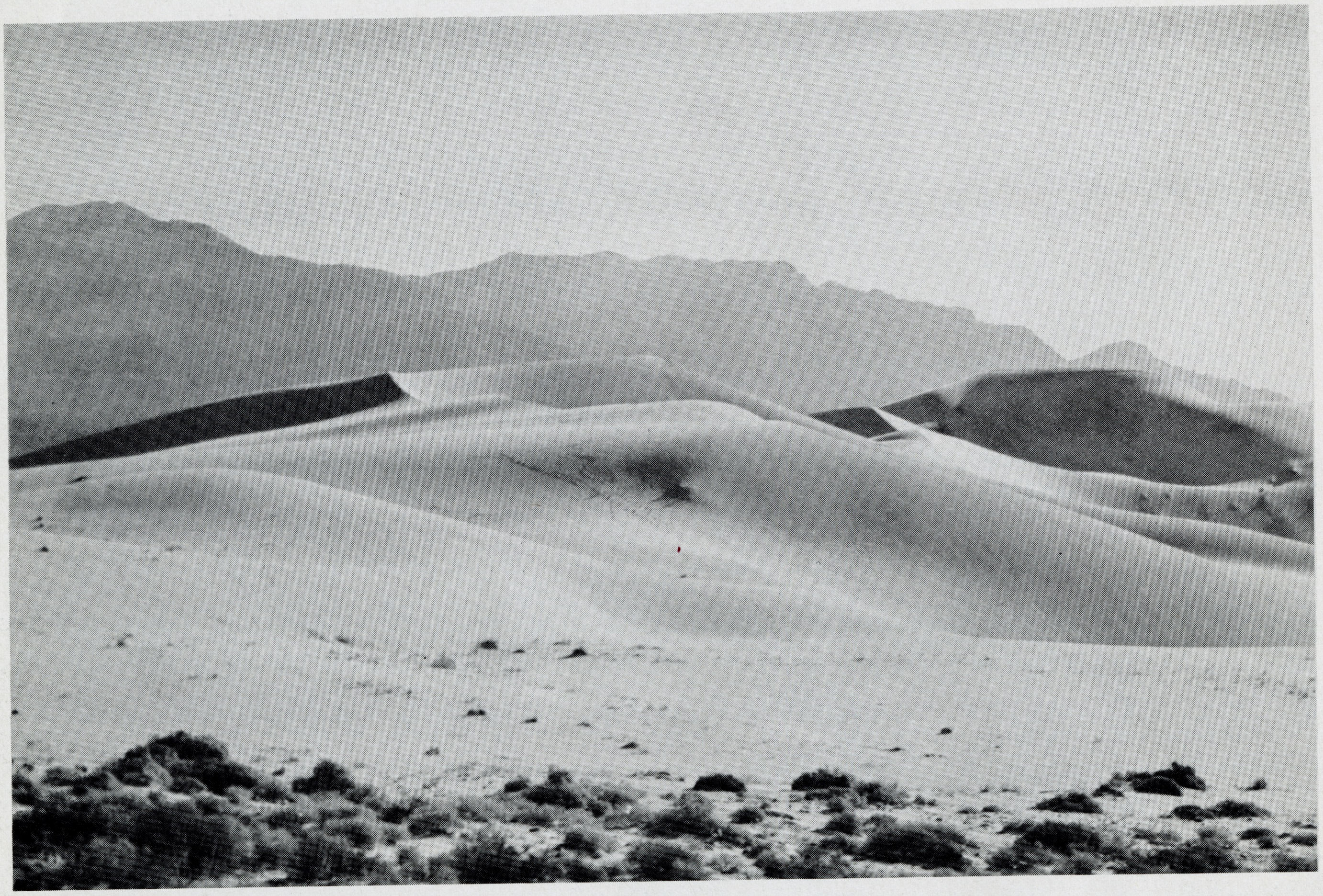
# Desert

*Reflection provides a duality of calm . . .*

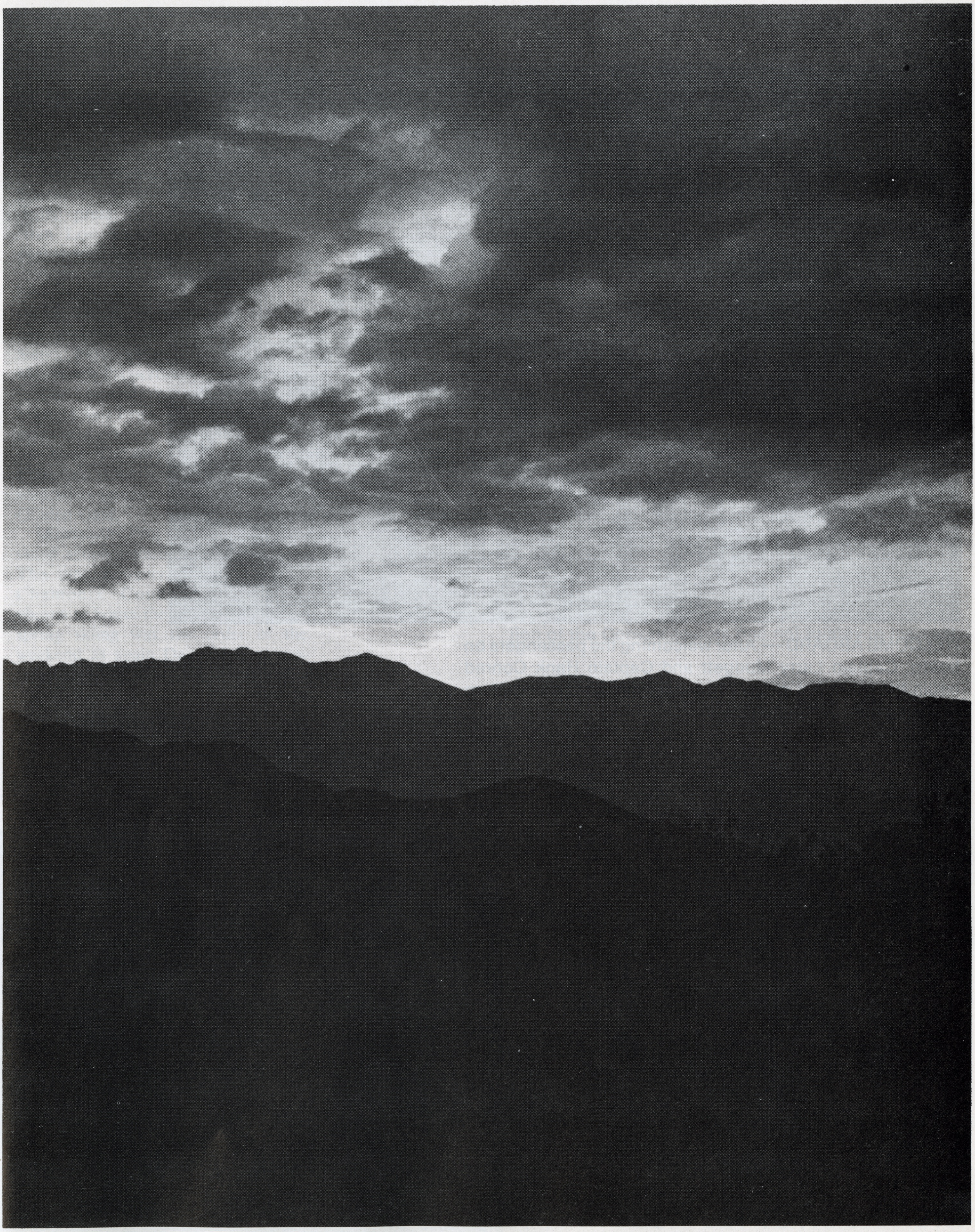


# Desert

*These are cresting combers of an arid sea . . .*



*Day strides past the mountain barrier . . .*



# NEW LIFT TO MAMMOTH

WELCOME ABOARD — After welcoming the passengers on board, Captain Larry Mudgett and Captain Hank Conrad begin the pre-flight check in preparation for the departure to Mammoth.

THE BEAUTY OF WAITING — While waiting to board some of the skiers' best equipment is displayed.

# Trans Sierra Inaugurates New Service to Mammoth

The only scheduled airline serving Mammoth and the Eastern Sierra, Trans Sierra Airlines, has established service from the Los Angeles and San Francisco areas with a 44-place, twin-engined Convair aircraft.

The new service was inaugurated with two promotional flights, one from Los Angeles International and one from San Francisco International to Mammoth and weekends of skiing fun.

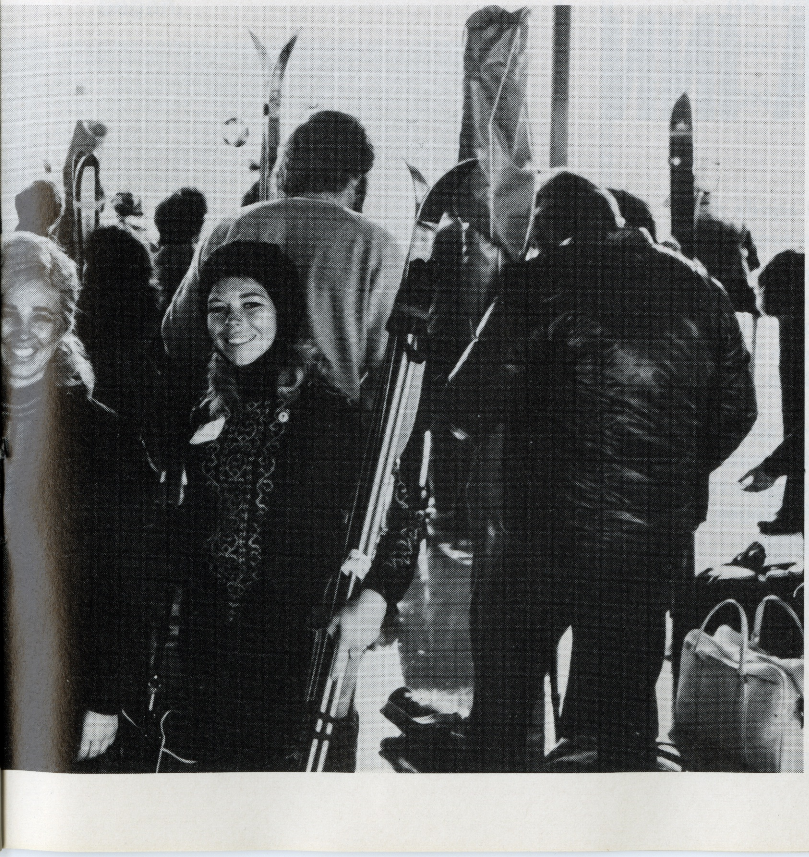
The first flight, pictured here, took Southern California ski club presidents, press and visiting dignitaries from Los Angeles to Mammoth in pressurized comfort.

After arrival in Mammoth, the group was treated to a weekend of skiing, compliments of Dave McCoy, and accommodations at the luxurious Sierra Park Villas, compliments of Mammoth Properties.

The second promotional flight brought San Francisco ski club presidents and press to Mammoth in only one hour. The speed at which the San Francisco skiers arrived at Mammoth somewhat amazed the people from the Golden Gate.

Mammoth Properties again provided accommodations at no charge. This time, however, the exciting new Chamonix Condominiums were chosen to house the visitors. Excellent spring skiing was the order of the weekend as again Dave McCoy provided complimentary lift tickets. •

ROOM TO WANDER — The 44 passenger configuration of the Convair tempts one not to stay in his seat.



NEW LIFT TO MAMMOTH

# NEW LIFT TO MAMMOTH

SUCCUMBING TO THE TEMPTATION - Within the first 15 minutes after takeoff the temptation to walk and talk became more than the passengers could withstand.

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Everything for the complete Ski Holiday, featuring special low priced Mid-Week Rates and Ski Packages.

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GOIN' HOME — As the plane flies directly over Mammoth Mountain and the passengers reflect on a great weekend of Spring skiing.

OFF THE PLANE AND ON THE HILL—After unloading and with the "hill" in sight, the exasperating wait for the skis to be unloaded, began.

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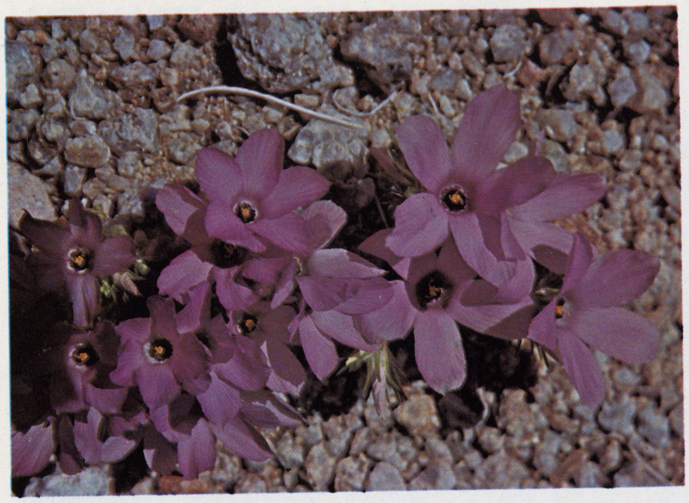
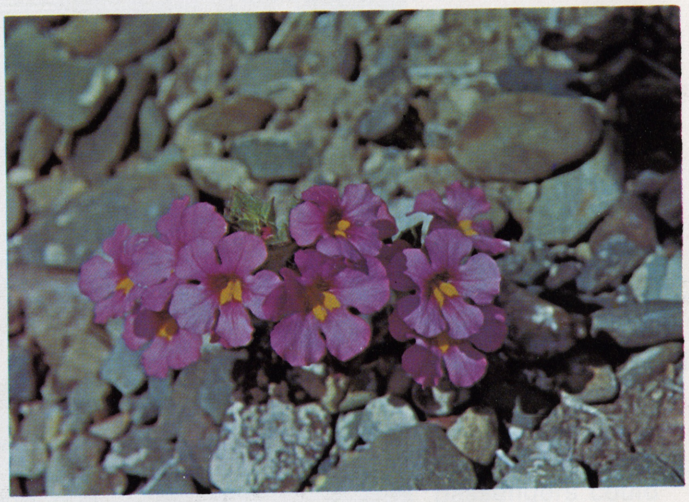
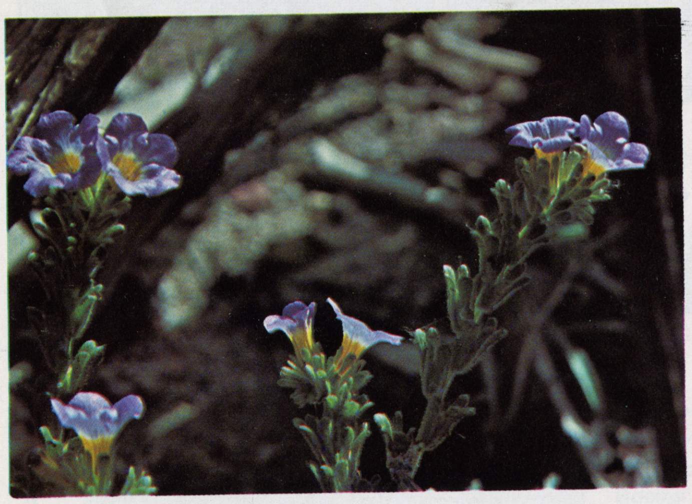


*Linanthus parryae* — Sand Blossoms.

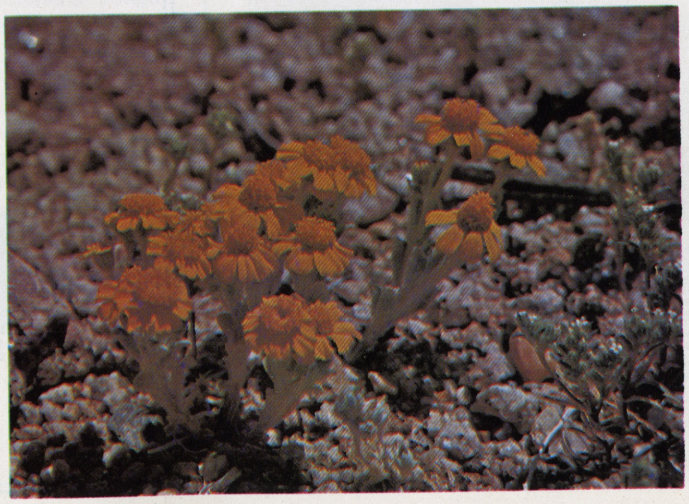
*Mimulus Bigelorii* — Bigelow Mimulus or Desert Monkey Flower.





*Phacelia Fremontii* — Yellow Throats.

*Eriophyllom Wallacei* — Easter Bonnets.



# Flora and Fauna

By Mary DeDecker

The Sierra Nevada east of the crest does not ease down to lesser crests or foothills, but presents an impressive escarpment which drops abruptly 10,000 feet, more or less, to what appears to be the valley floor. Actually, this base is a coalescing of alluvial fans, gently sloping to the flats below. It is commonly strewn with boulders, cut by stream channels, and laced with lesser watercourses. Elevations are deceptively higher than on the lower desert, so spring is later in coming. May is the month to find the freshness of spring flowers in the scrubby plant communities on the fans. Here may be found the following miniature annuals, generous in blooms and exquisite in detail.

**SAND BLOSSOMS,** *Linanthus parryae.*

A member of the Gilia Family; stems simple or tufted, commonly hardly above the ground, but sometimes up to 2 inches high; leaves divided into needle-like parts; flowers about 5/8 inch across, usually blue-purple, but also pink or white. The lovely corollas hide the rest of the plant, so that the flowers appear to be resting on the sand. They are usually found in colonies in sandy, open places between the shrubs.

**EASTER BONNETS,** *Eriophyllum wallacei.*

A tiny plant in the Sunflower Family; 1 to 3 inches high, usually not more than 1 ½ inches, its stems simple or broadly branching; the inconspicuous foliage covered with soft, densely matted woolly hairs; flowers golden-yellow, the rather broad petals often slightly drooping. In spite of their small size, these gay little flowers make a good showing on the gravelly fans. A close relative, *Eriophyllum pringlei,* is even smaller, more densely woolly, and is without petals. Both species are common on the fans.

**DESERT MONKEY-FLOWER,** *Mimulus bigelovii.*

A small member of the large Snapdragon Family, mostly 2 to 6 inches high; sticky-hairy and often strong-scented; leaves elliptic or broader, the leaves and flowers clustered near the tips of stems in well-developed plants; flowers about an inch long, somewhat funnel-shaped with spreading lobes, red-purple, with a forked yellow streak in the throat. The cheery flowers appear almost as soon as the plant is above ground. Then, if there is enough moisture, the stem continues to grow and branch. The variety *cuspidatus* is a little stouter and more densely sticky-hairy; leaves broader, almost round, and abruptly pointed at the apex; flowers often smaller. Both the species and the variety are occasional in open places on the fans.

**YELLOW-THROATS,** *Phacelia fremontii.*

A common species in the Waterleaf Family, 2 to 12 inches high, usually branching from the base; leaves with rounded teeth or lobes; flowers mostly along one side of a curved stem, the corolla approximately ½ inch long, funnel-shaped, bluish to lavender with yellow tube. As with most desert annuals, the size of the plant depends on the amount of moisture available. Yellow-throats adapt so well that they have a wide range in habitat, and their season extends well into the summer. ●

"Let's be done with stranger faces,
let's be quit of staring eyes,
Let's go back across Mojave, where
the hills of Inyo rise" — Mary Austin

# Inside the Basin

## Was this the work of the Little Ice Age?

By Enid A. Larson

Almost everyone who travels Highway 395 focuses eye and camera upon that great pyramidal mountain that the Paiutes called *pava toiyabe* (Big Mountain) and, since the time of early settlers to Owens Valley has been known to the whites as "Mt. Tom." However, if you will but look to the south of Mt. Tom you will see Basin Mountain rising to an elevation of more than 13,000 feet. In form, it is a model of symmetry. "Old Eagle Tail," my father said the Paiutes called it.

As a child, I yearned to go into that basin. Finally, many years later, John Schober, of a family who came into Owens Valley in the 1860s made it possible for me to do so — that is, I went up to at least 10,600 feet and explored the cirque.

Buttermilk and Wells Meadow lie at its base. Horton Creek, with a fine campground, courses its way downward from the north side of Basin Mountain.

At 10,000 feet elevation, below the entrance to the basin, is a fine old stand of twisted and gnarled Foxtail Pine *(Pinus balfouriana).*

Inside the basin are two parallel moraines, one smaller than the other — clear evidence of the glacier forces that scoured out the contours of this mountain and left a cirque. Was this the work of the Little Ice Age of 4,000 years ago, or that of the earlier Pleistocene Ice Ages? A small stand of stunted Whitebark Pine grows along the northease edge within the basin's entrance. A conspicuous limestone dike traces at an angle obliquely across the northwest wall. A great mass of limestone, 200 feet long by 50 feet wide shows an intrusion of granite that ages ago laid the pattern for a low-grade scheelite deposit.

This tactite depos is located on the north wall, inside the cirque. There a mining claim was filed by Thomas Somer and Pet Jono in 1942. Up to that time the Basin stood in its own pristine glory unmarred by man's activities. Later, the French Mining Company abandoned the claim it had purchased, as non-productive. At present, this mining claim stands in the name of John Schober of Bishop who is actively prospecting.

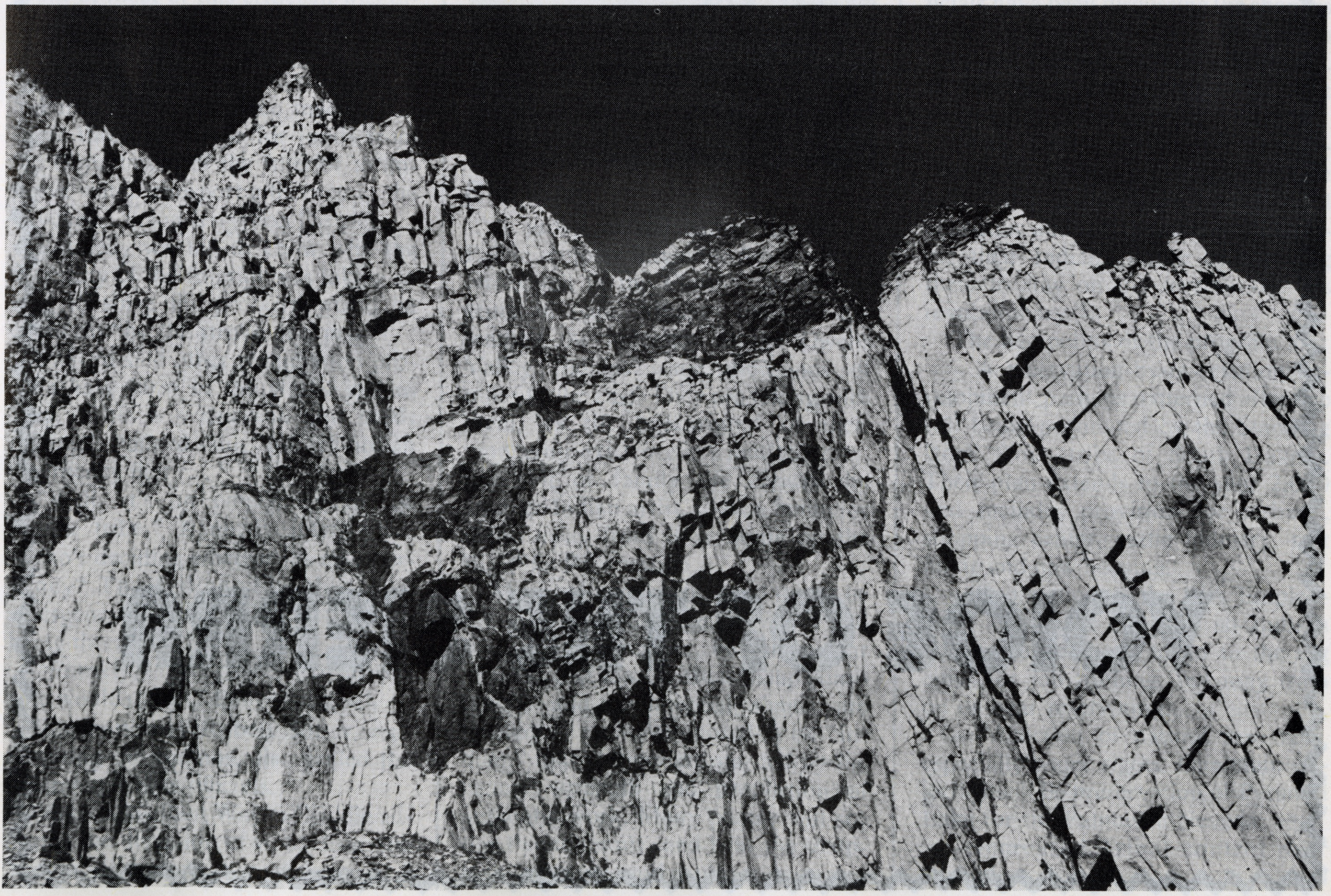
Within the basin, I stood at timberline, with the great granitic blocks rising as sheer vertical walls around me. Much evidence of the natural erosional patterns and the conspicuous jointing in the granite is clearly shown in the accompanying photos. A chipmunk, presumably the "inyo" chipmunk *(Eutamias umbrinus inyoensis)* called from its undiscovered shelter site. We had invaded its privacy.

The view across Owens Valley was marred that day by smoggy atmosphere, but White Mountain Peak in the range to the east rose in majestic greatness above the haze. The meanders of Owens River at the base of Chalk Bluffs were distinct in showing the traceries of an old river channel which had established its course so long ago. Each view from the entrance to the basin was an open book that gave clues to Owens Valley's past geologic history.

You do not need to walk into the basin to see its details as I did. All you need is a pair of good field glasses of moderate power of magnification and a willingness to pause in a frantic 70-80 mile speed-race over Highway 395. For your safety, pause at Schober Lane Rest Stop, south of Bishop, or better still, drive slowly southward along Sunland Avenue which parallels Highway 395, or pause in a turnout along Highway 168, west of Bishop, on the road toward Lake Sabrina. At any of these stops you may view and wonder at the serene beauty of Old Eagle Tail. ●

*Basin Mountain* — Photographed from a point west of Bishop, California, by D. Giuliani.

*Inside the Basin* — North wall — Photographed by Enid A. Larson, 1971.



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# Indian News

## TRUCKEE WATER

State and federal officials have admitted here that water from the Truckee River is being wasted because improvements on an old irrigation system have not been approved by the Secretary of the Interior.

It was a rough day for the officials as two young U.S. Senators attacked the bureaucratic mess surrounding water problems of the Pyramid Lake Paiutes.

Sen. Edward M. Kennedy (D-Mass.) and Sen. John Tunney (D-Calif.) conducted a three-hour hearing as part of their four-state tour investigating Indian land and water rights.

Kennedy and Tunney came armed with a suitcase full of reports and lists of prepared questions. Their questions showed a strong sympathy for the Indians.

The senators repeatedly criticized bureaucrats for passing the buck on who is responsible for wasting water diverted from Pyramid Lake. The brunt of most of this criticism was directed toward Robert J. Pafford, regional director of the Bureau of Reclamation.

Pafford said his office made a request three years ago for funds from the Department of the Interior to improve water transport efficiency in the Truckee-Carson Irrigation District.

Kennedy wanted to know why the Secretary of the Interior was taking so long to solve the problem which he could do "by the stroke of a pen."

Pafford said other reclamation projects have been in the works just as long. "This is a situation that needs solving," Pafford said, "but it's not an emergency that . . ."

"Well, it's an emergency to the Indian tribe," Kennedy interrupted. "Who's deciding whether it's an emergency? The Indians feel this is an emergency. Who would object? Who's being threatened?"

"Frankly, I can't conceive of anyone who would object," Pafford replied.

Reno attorney Robert Stitser, representing the Indians, also grilled the federal and state officials.

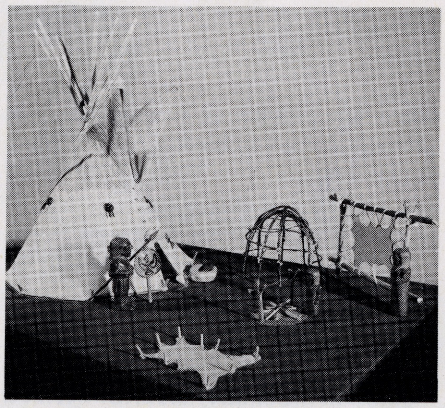
Water consultant Wayne Criddle admitted the diversion of water from the Truckee River is a "wasteful project."

Stitser read a portion of a report prepared by Criddle which said other water projects have a water use efficiency of 65 per cent.

"But, according to your own report, Mr. Criddle, the TCID uses only 20 to 25 per cent," Stitser said. "Wouldn't you say this is the most wasteful project in the United States?"

Criddle paused and laughed before answering. "I'm not sure it's the most wasteful. But it's right up there in the top echelon of wasteful projects."

He explained the cause of this waste was that the Truckee-Carson Irrigation District was the first such reclamation project in the country. More recently constructed water projects were more efficient because of improved technology, he said.



## BIG PINE

A group of red catilin figures by Paiute sculptor Raymond Stone will be on exhibit in the Floyd County Museum in New Albany, Indiana, extending the influence of the Owens Valley Indians some thousands of miles to the east. They are taking with them, as the background of their pioneering existence in a new territory, the unit of family life created by another Indian artist, to be a home for them, away from their home on the Big Pine Reservation.

More exhibits of this kind might be set up to travel through the Valley and places a little further, but not so far afield as Indiana. So often cheap immitations and commercial shams are labeled, or tacitly supposed to be "Indian," that viewers are startled by the beauty, strength and proportion of authentic work. Many people will see this Paiute family, and hear the sculptor's comments and explanations on an accompanying tape.

For additional information on exhibits of this kind, contact The Indian Fair Association, P.O. Box 106, Bishop, CA 93514 or SIERRA, at 112 Rosedale Dr., Independence, 93526.

## INDIANS BEING TRAINED

Reversing a 15-year program of training Indians how to work in the nation's cities, the government says it will start teaching them how to be productive on the reservation.

The Bureau of Indian Affairs planned to announce today its $40 million-a-year training program to teach skills useful on or near reservations.

By May 11, reservations will be chosen for funding of "reservation acceleration programs."

BIA Commissioner Louis R. Bruce calls the new program "the most comprehensive ever devised in the BIA to assist American Indians toward self-determination."

Tribal leaders and White House officials have been discussing the changes with Bruce since late last year. And an aide said Interior Secretary Rogers C. B. Morton is among those who have given enthusiastic support.

"This is the beginning of the solution to the Indian problem," the aide said. "It's double-jointed: Jobs and economic and social mobility plus saving their Indian culture by allowing them to stay on the reservation. It's revolutionary."

The five points of the program are:

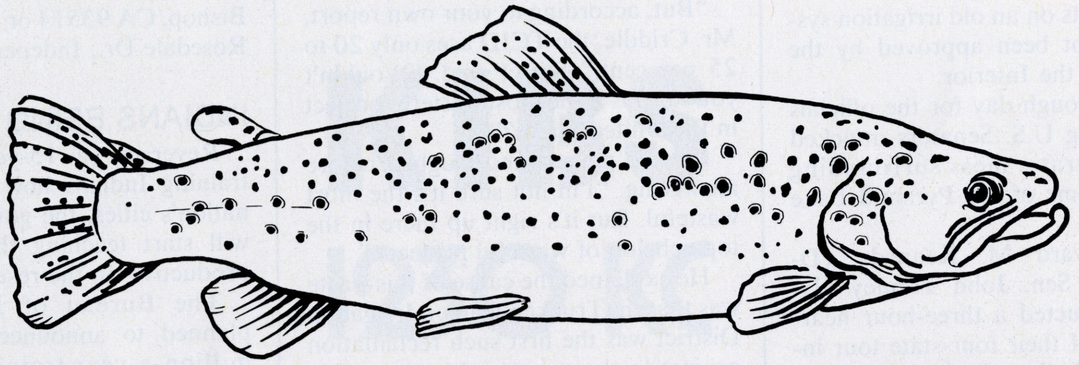
— A reservation-by-reservation development, perhaps patterned after one still being negotiated by the Standing Rock Sioux tribe of South Dakota. Their plan extends to the year 2,000 and includes provision for a bank, shopping center, cattle industry, rest home and new housing.

— Redirection of the BIA Employment Assistance Program so Indians will no longer have to go to the big cities for job training, but may train on or near reservations.

— Protection of natural resources, especially water rights. One main objective will be preservation of Pyramid Lake for the Paiutes in Nevada.

— Increased Tribal control over education. ●

# SIERRA TROUT



## BROWN TROUT

*(Salmo trutta)*

State of California
Department of Fish and Game
Fish Bulletin 150
By Carl Leitritz
*A History of California Fish Hatcheries*

### DISTINGUISHING CHARACTERISTICS

The coloration of brown trout is quite variable; usually they are dark brown or olive brown on the back, shading to golden brown on the sides and white or yellow on the belly.

There are dark spots on the head, body, and dorsal fin. These spots are relatively large and distinct. There are no wavy markings on the back or dorsal fin.

There are red spots on the lower sides, each surrounded by a light halo. There is a great deal of variation in the number and size of the dark and the red spots in the brown trout of California, *(but this is the only trout with both black and red spots on its body)*.

Some brown trout from lakes are very pale, almost silvery, on their sides and belly. "Sea-run" browns returning to certain rivers from the ocean are quite silvery, resembling steelhead, and may be without red spots.

The scales are large enough to be seen easily, though in very large individuals they may become imbedded in the skin.

### DISTRIBUTION IN CALIFORNIA

The brown trout is widely scattered throughout California. However, the waters in which it is abundant are relatively few. In past years this species was planted in a large part of all the trout waters of the State, but in recent years only a few selected lakes and streams have been stocked with browns. A few browns, progeny of earlier plants, can still be found in many lakes, reservoirs, and streams in California, and in a good many streams along both sides of the Sierra the "brownie" spawns quite successfully.

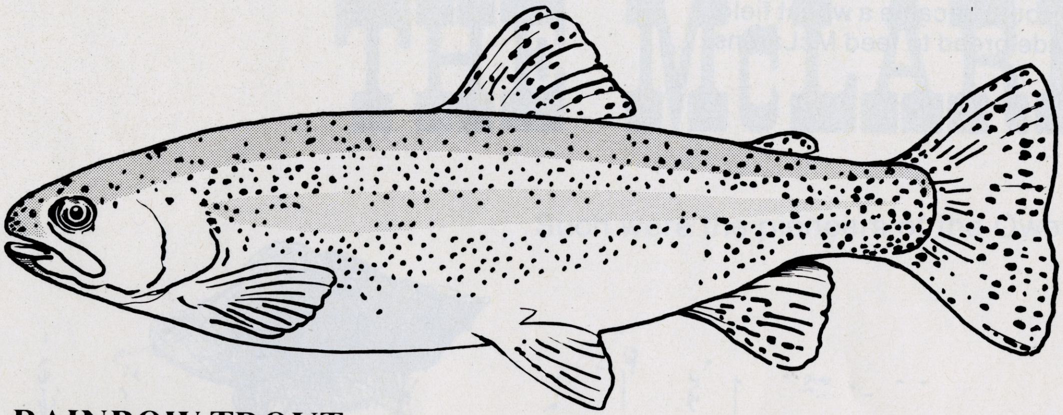
### INTERESTING FACTS

Because of his disposition, the brownie escapes his enemies and often lives to a ripe old age. He also grows to a considerable size and record trout caught from time to time are usually browns.

This trout was originally described in 1758 from native European fish by the great naturalist Linnaeus. The specific name *trutta* is the Latin for "trout."

A characteristic of the brown trout is its wariness, and those who can catch the brownie rate him as a "fisherman's fish." The strain of brown trout brought to California many years ago never lost its canny Scotch disposition, but another strain imported from Massachusetts in 1954 apparently had some of its wariness bred out through the years and is much easier for the average angler to catch. ●

# SIERRA TROUT



**RAINBOW TROUT**
*(Salmo gairdnerii)*

## DISTINGUISHING CHARACTERISTICS

The black spots vary in size from pin points up to about one-eighth inch in diameter, but are rarely large or perfectly round. They are usually found on the upper half of the head, on the upper half of the body, and on the dorsal and caudal fins.

The lateral band is usually conspicuous, reddish to violet, extending from the head to the caudal fin. The lower side of the head is commonly reddish.

There are no "cutthroat" dashes of red on the membrane beneath the jaw in typical rainbow, although some rainbow in some areas may show small orange marks similar to those of a cutthroat.

There are no small red spots on the sides, nor wavy marks or bars on the back or dorsal fin.

All trout vary somewhat in their coloration, but the rainbow are extremely variable. Rainbow in some lakes and reservoirs may be quite silvery except on the back; they may have very few spots and these may be indistinct, and the red on the head and sides may be completely lacking.

The rainbow trout illustrated herewith could be a yearling or a two year old fish and represents an average sized trout of this species. In older, larger rainbows the body proportions may be somewhat different, particularly in the older males, in which the lower jaw is much more prominent.

## DISTRIBUTION IN CALIFORNIA

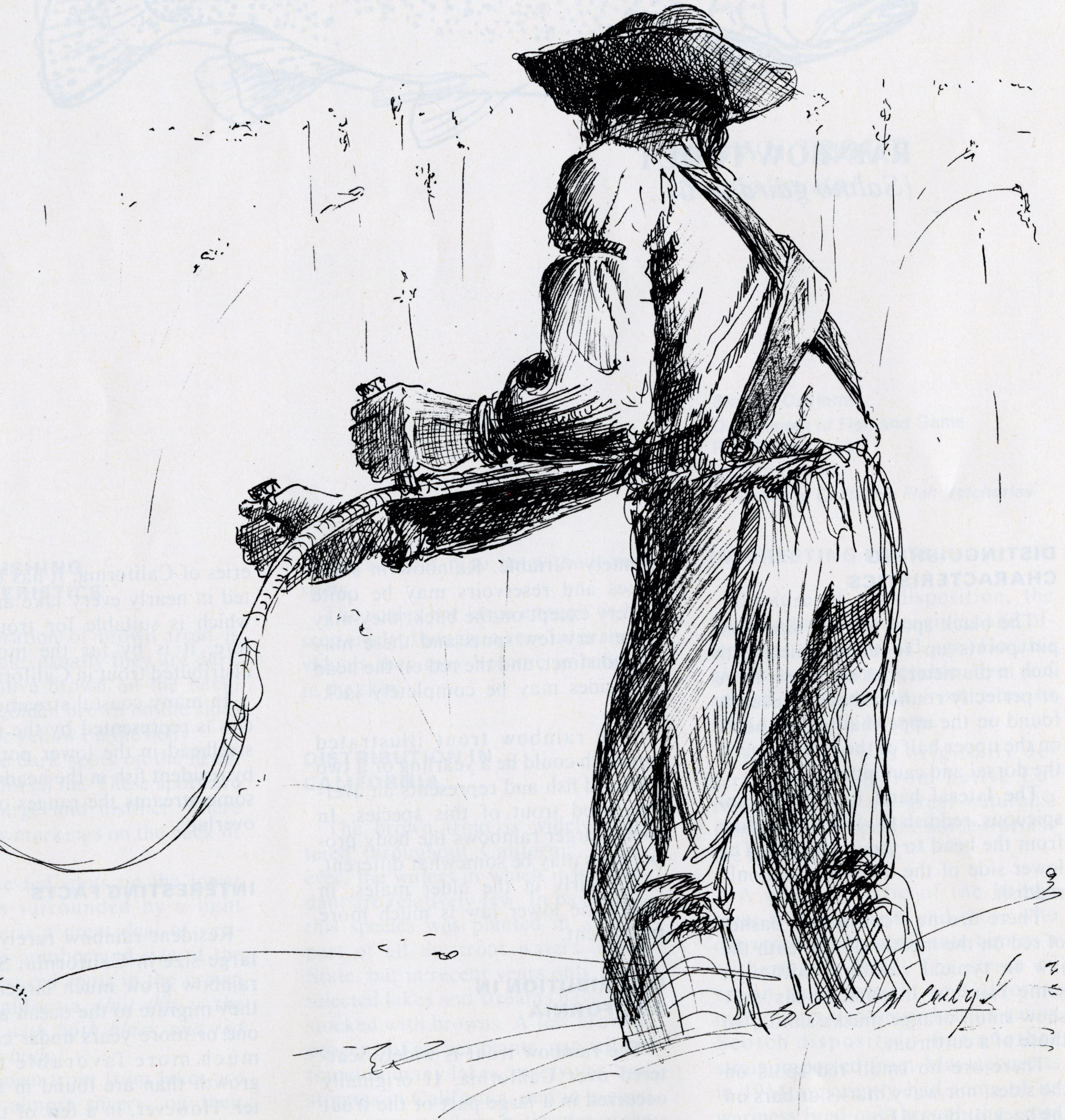
The rainbow trout is widely scattered over California. It originally occurred in a large part of the trout streams of the State and in a few lakes. Since this is the fish most commonly raised in the trout hatcheries of California, it has been planted in nearly every lake and stream which is suitable for trout. Therefore, it is by far the most widely distributed trout in California.

In many coastal streams this species is represented by the migratory steelhead in the lower portions and by resident fish in the headwaters. In some streams the ranges of the two overlap.

## INTERESTING FACTS

Resident rainbow rarely attain a large size in California. Steelhead rainbow grow much larger because they migrate to the ocean and spend one or more years under conditions much more favorable to rapid growth than are found in fresh water. However, in a few of the larger reservoirs andlakes in California rainbow do grow rapidly and one weighing 18 pounds was recorded.●

The land on the south became a wheat field,
and the flour made bread to feed McLarens . . .



# THE McLARENS

BY ADELE REED

## Such were the pioneers of the Owens Valley . . .

The first settlers of the primitive and fertile valley known as Owens in eastern California came from many of the eastern states. It required great determination and courage to travel across country in the pre-1900 era.

Wm. McLaren was one of those early people. He came west from Troy, New York, where he was born in 1845, young and eager to discover a new land. McLaren lived for a time in Grass Valley, Calif., near Carson City, Nev.

Here he found employment, driving team for one Elisha Mallory who lived with his family in nearby Genoa, the first town in Nevada. Mallory operated a freighting business to and from many of the early mining camps. During this time young McLaren became acquainted with Addie Mallory, daughter of the freighter.

In 1870, McLaren helped Mallory deliver a printing press from Virginia City, Nev., by team to Independence, Calif. The press was the first in use in the Owens Valley. The newspaper that was printed was titled the "Inyo Independent." McLaren liked this new country so well he stayed to find employment at local ranches. Plump little love letters were exchanged by stage and wagon with Miss Addie Mallory of Genoa.

Several of the letters, now in possession of Zelma (McLaren) Nelligan, bear the date 1870. One of particular interest is addressed to Wm. McLaren, Bishop Creek, Mono County, Calif. It bears the name WELLS FARGO and their slogan, OVER OUR CALIFORNIA and COAST ROUTES . . . and a three-cent stamp is affixed. Another envelope is addressed to same, but names Inyo county instead of Mono. Others to Miss Addie Mallory, Genoa, Nevada, have the postmark Bishop Creek, Calif., and they are a tiny 2 by 5 inches in size. Each holds several pages of fine script in the quaint phraseology of those early times.

William McLaren and Addie Mallory were married in Genoa on Christmas day, 1870. They moved to Bishop Creek west of Bishop, Calif., along with the Mallory family in early '71. The young folk lived and worked on the then new Mallory property which now is across Highway 395 from the present big Safeway Store in Bishop.

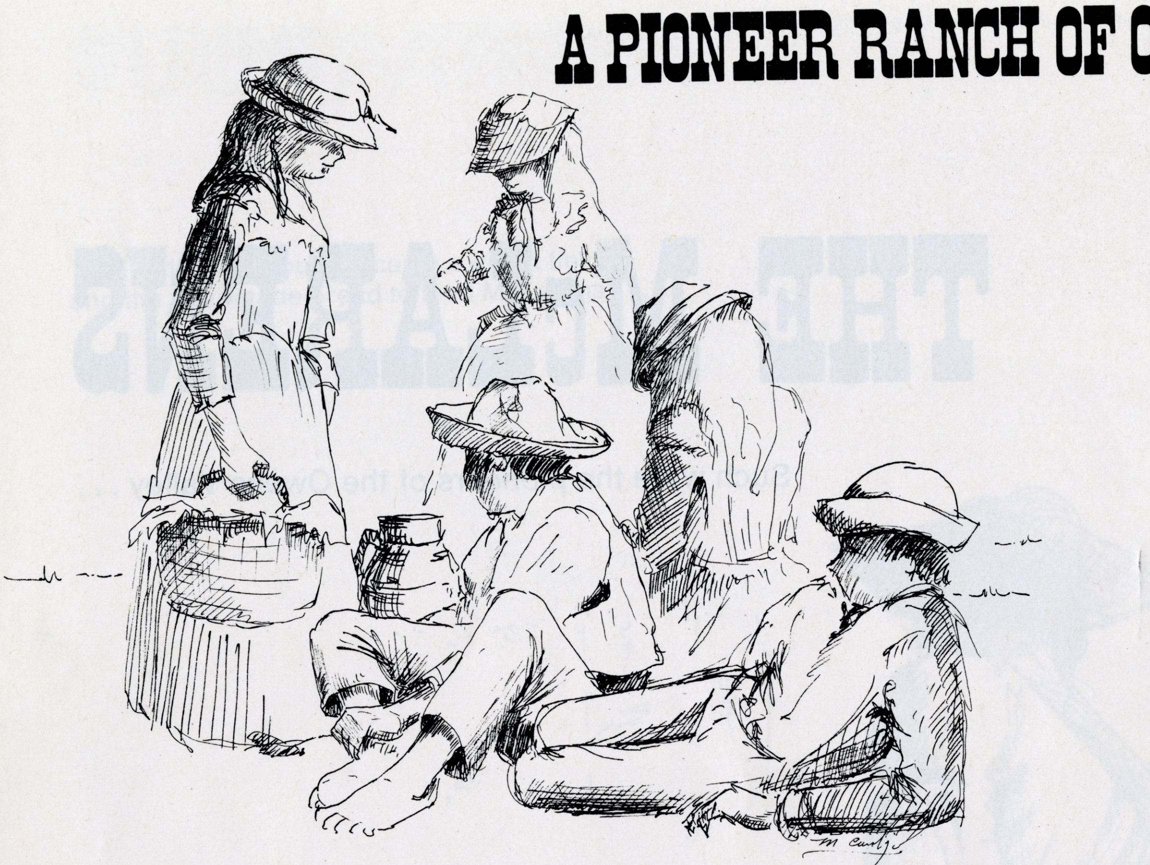
Six weeks before the disastrous earthquake of March 26, 1872, William and Addie moved into their own one-room frame cabin on a tract of 160 acres in the West Bishop area. It was a fine piece of property, level and with plentiful water.

This land was purchased for $800 from one Samuel Hall, who had secured it through a Mexican War Soldier's Grant. This document states, "To William McLaren as assignee and to his heirs and assigns forever." It was signed by president Ulysses S. Grant in 1876 and entered in the record of the General land office. Supposedly, this date meant the young couple were given four years in which to save the required purchase price.

Gradually, the sagebrush was cleared, the land was tilled, and crops planted. Eventually there was a broad field of alfalfa and one of tall corn each season. The south section of 18 acres that was bordered by Bishop Creek on the north and West Line Street on the south became a beautiful wheat field. "I remember helping with the mowing, binding and shocking of the wheat", Zelma tells, "and this was when we used teams. Father hauled the wheat to the big Grist Mill up Bishop Creek. It was first owned by Blair and Dugan, then became known as the Kilpatrick Mill. The big sacks of flour were hauled home and stored in our large sod cellar. It was built of two foot thick squares of sod – one on top of the other – and it never froze or became hot in there."

There were five children born to William and Addie – Lula, Stella, LeRoy, Elmer and Zelma. "We always walked up and down West Line street to school," Zelma recalls. "It was then known as the Irving School and Mamie Clark was my teacher when I was in

# A PIONEER RANCH OF OWENS VALLEY



William and Addie were married in 1970. Five children were born . . .

the fifth grade. The location was the west corner of Brockman Lane and West Line, where, in later years Samuel Boone opened a little store. When our school burned in 1913 the bell fell from the cupola and my brothers brought it to our home. It was used as a dinner bell and we could hear its sweet tones from far out in the fields."

The family had added to the original home a big kitchen, dining room and screen porch beside the sod cellar. Then a two story addition, northerly, provided a large parlor and three bedrooms. Shade trees, flowers and shrubs surrounded the spacious home and the usual vegetable garden, berries and orchard were nearby. Large stacks of hay – there were no bales then – stood near the barn and corncrib. Milk cows, pigs, chickens and turkeys made up a very self-sustaining farm.

When McLaren died in 1920, his widow, Addie, divided 40 acres of the ranch equally between the four remaining children that were named as heirs. The youngest son, Elmer had died in 1919. LeRoy inherited acreage in the wheat field, his little frame home still stands near Bishop Creek. The three girls were given sections farther up West Line Street.

The uniting of two pioneer families came when Zelma McLaren married James Haberlin Nelligan. "Habe," as he was called, was son of Anastasia (Malone) Nelligan, who was the first white child born at Fort Independence, her father one of the early soldiers sent there. Anastasia Malone was born in an adobe cabin at the fort, grew up in the area and became a teacher at Georges' Creek. This meant a nine mile ride, sidesaddle, to and from school, a pioneer schoolmarm!

Zelma lives on in their comfortable home facing West Line street and son, Marvin, and family nearby. Stella McLaren married Claude Shepard and they built at the far end of the ranch at the corner of Shepard Lane where a local physician now lives. The family started a subdivision in the 1930s. This became Shepard Lane. It has a flavor of the past with shade trees and running water for surface irrigation of all the properties and more important, no rush of through traffic.

The remainder of the McLaren Ranch acreage was sold first in 1941, then jointly to developers who created a superb subdivision. It is favored with wide streets, beautiful homes and the ever changing beauty of tall mountains on either side. ●

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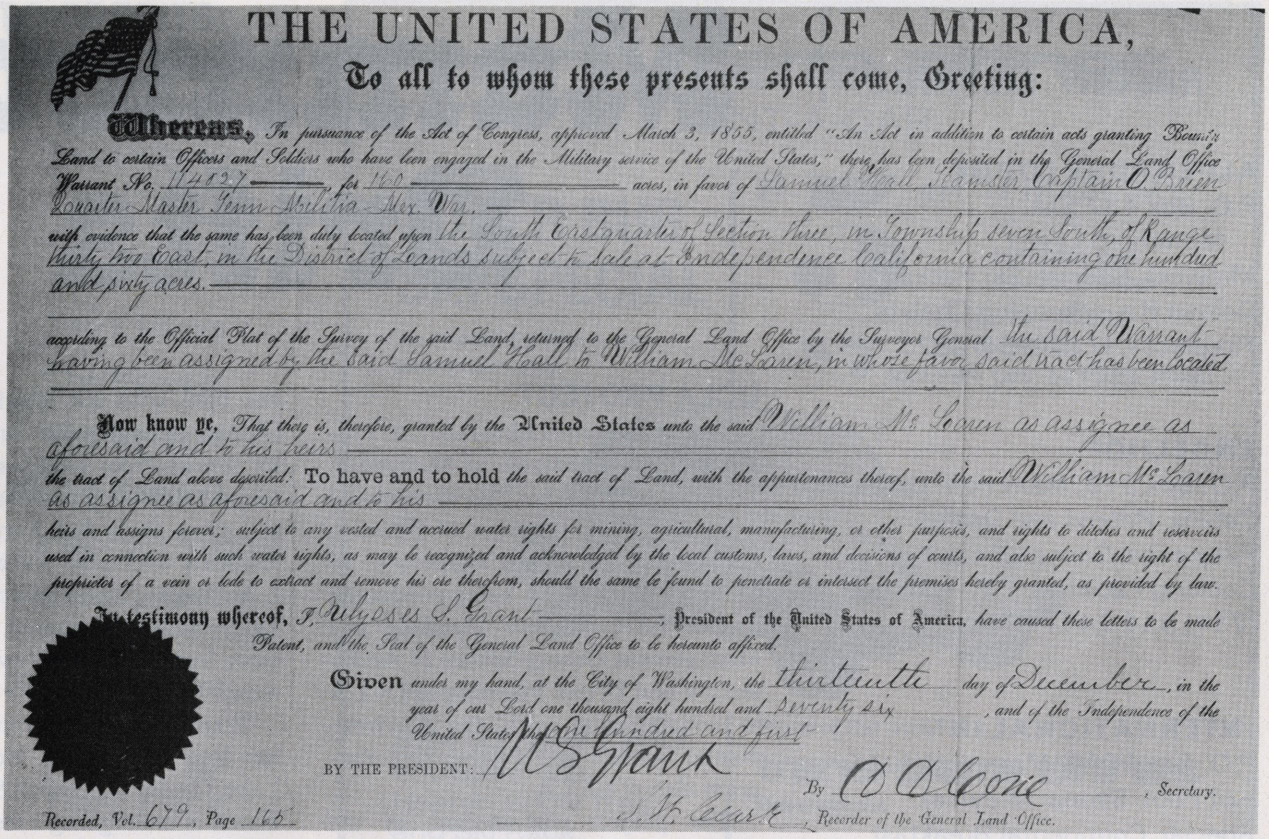

THE UNITED STATES OF AMERICA,

To all to whom these presents shall come, Greeting:

**Whereas,** *In pursuance of the Act of Congress, approved March 3, 1855, entitled "An Act in addition to certain acts granting Bounty Land to certain Officers and Soldiers who have been engaged in the Military service of the United States," there has been deposited in the General Land Office Warrant No.* 114027 *for* 160 *acres, in favor of* Samuel Hall Teamster Captain O'Brien Quarter Master Tenn Militia Mex War. *with evidence that the same has been duly located upon* the South East quarter of Section three, in Township seven South, of Range thirty two East, in the District of Lands subject to sale at Independence California containing one hundred and sixty acres.

*according to the Official Plat of the Survey of the said Land, returned to the General Land Office by the Surveyor General* the said Warrant having been assigned by the said Samuel Hall to William McLaren, in whose favor said tract has been located

**Now know ye,** *That there is, therefore, granted by the* **United States** *unto the said* William McLaren as assignee as aforesaid and to his heirs *the tract of Land above described:* **To have and to hold** *the said tract of Land, with the appurtenances thereof, unto the said* William McLaren as assignee as aforesaid and to his *heirs and assigns forever; subject to any vested and accrued water rights for mining, agricultural, manufacturing, or other purposes, and rights to ditches and reservoirs used in connection with such water rights, as may be recognized and acknowledged by the local customs, laws, and decisions of courts, and also subject to the right of the proprietor of a vein or lode to extract and remove his ore therefrom, should the same be found to penetrate or intersect the premises hereby granted, as provided by law.*

**In testimony whereof,** *I,* Ulysses S. Grant, **President of the United States of America,** *have caused these letters to be made Patent, and the Seal of the General Land Office to be hereunto affixed.*

**Given** *under my hand, at the City of Washington, the* thirteenth *day of* December, *in the year of our Lord one thousand eight hundred and* seventy six, *and of the Independence of the United States the* One hundred and first

BY THE PRESIDENT: U S Grant

*By* D D Cone, *Secretary.*

*Recorded, Vol.* 679, *Page* 165

S. W. Clark, *Recorder of the General Land Office.*

U. S. Grant, president of the United States, assigned McLaren Land . . .

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# Mammoth Drifts

## UCLA PROJECT

The Mammoth Lakes/UCLA Project is now in progress at Mammoth. The research study, "Environmental Analysis for Development of Planning Guidelines for the Community of Mammoth Lakes," is being conducted by the Environmental Planning and Management Group, School of Architecture and Urban Planning at UCLA in collaboration with the Environmental Science and Engineering Program also of UCLA.

The project was invited by the Mammoth Lakes Chamber of Commerce, Mammoth Lakes Hotel/Motel Owners Association, and Friends of Mammoth. These civic, business and citizen groups also are raising some of the funds for this project. The study has the support of the National Science Foundation and UCLA. The project is not University funded. The NSF provides funds for only those participating from the Environmental Science and Engineering Program.

## TRANS SIERRA GROWS

Trans Sierra Airlines, the only scheduled airline to Mammoth and the Eastern Sierra, has announced that it has filed with the California Public Utilities Commission an application for service from Hollywood/Burbank Airport to Bishop and Mammoth. This will allow those San Fernando Valley residents who were forced to drive to L.A. International Airport to catch Trans Sierra to instead fly to Mammoth from the more convenient Hollywood/Burbank.

Trans Sierra also reported that it has filed to fly to the North Shore of Lake Tahoe. The North Shore of Lake Tahoe is undergoing a tremendous development program, involving millions of dollars.

## FRIENDS OF MAMMOTH

John C. McCarthy, attorney for Friends of Mammoth, has been advised by the Supreme Court of the State of California that the Court has accepted the Mammoth Lakes high rise lawsuit in it's entirety. The Court has issued a stay of construction, preventing any further building on the International Recreation, Ltd., high rise development. This Stay will remain in force until there is a final ruling by the Court on the matter of high rise construction at Mammoth.

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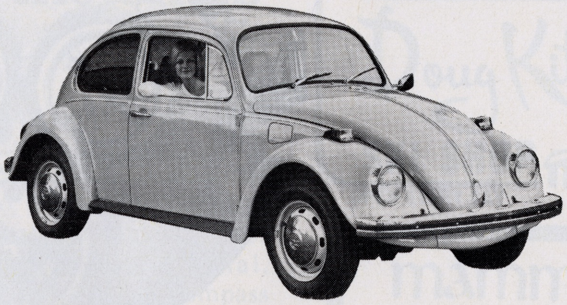

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# Afterthoughts

The photo essay on Yosemite National Park, pages 57 through 61 in this issue of SIERRA, is our first attempt to go outside the Bishop-Mammoth Lakes-June Lake area for editorial and pictorial material. Henceforth, SIERRA will encompass the beauties, the recreation opportunities, the ecological problems, the people that are the sum total of the Sierra Nevada.

To assist us in full coverage of the Sierra, we require the materials from which magazines are made — good writing, good photography. In short, we seek contributors for SIERRA. Thus, if you or writers and photographers of your acquaintance have feature materials applicable to this publication, please submit them for our consideration.

Send them to: SIERRA, Editorial Department, P. O. Box 4627, Irvine, CA 92664.

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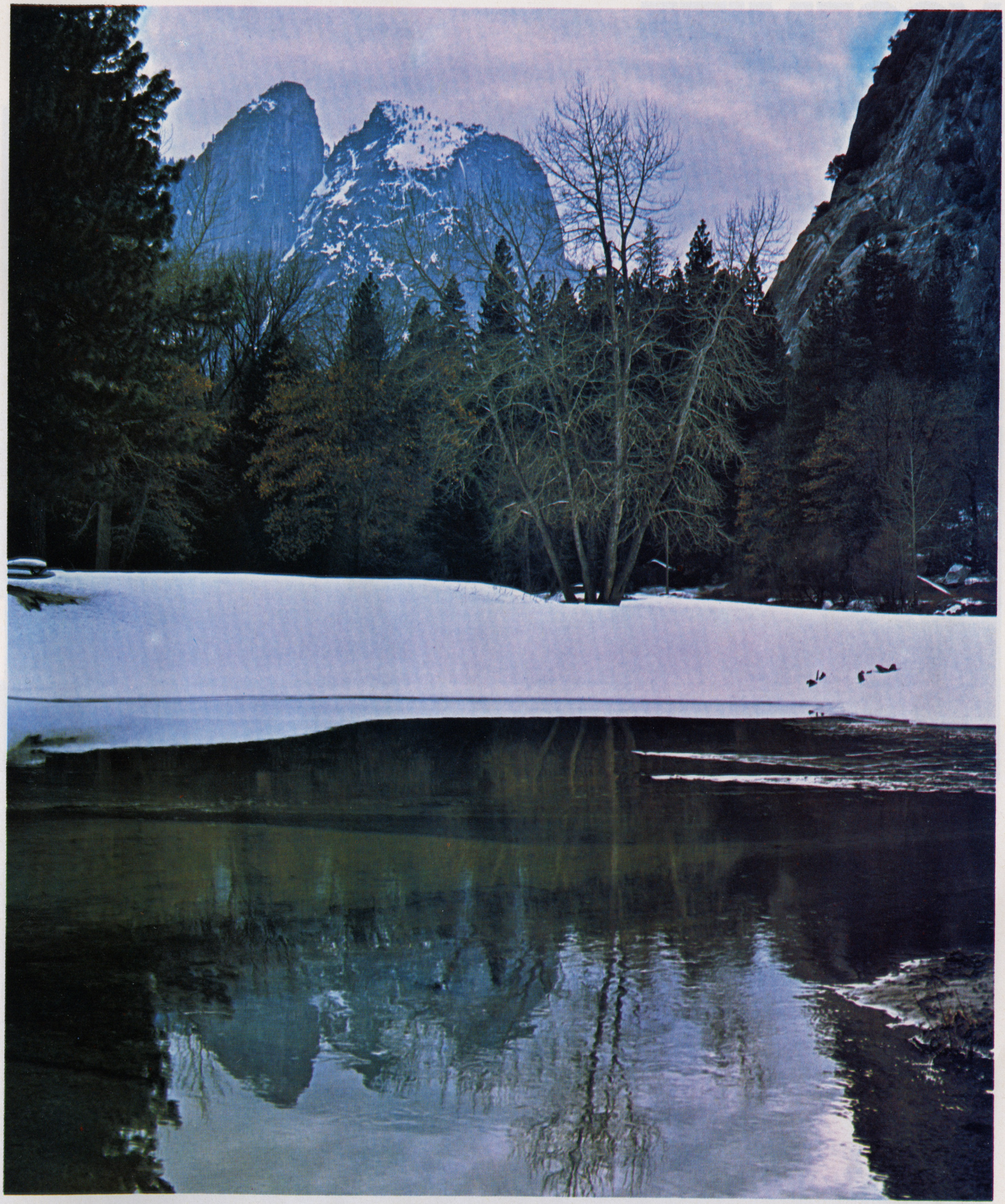


*Brash, unaware, waterfoul shred reflected glory . . .*

# YOSEMITE

**Photo Essay by Tom Sawyer**

# YOSEMITE

*Cool lace is gone with spring . . .*

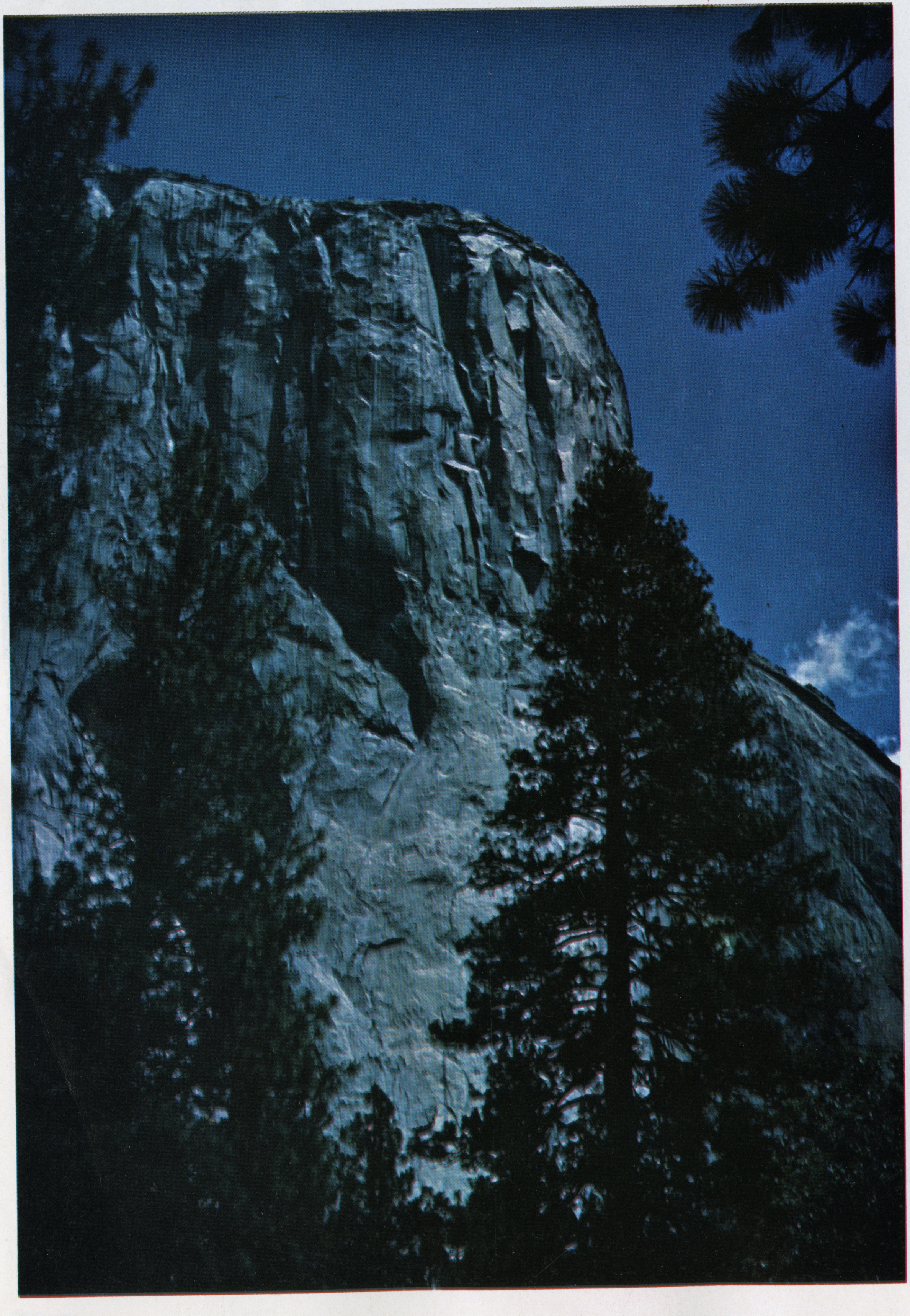
*Down from the glaciers, swift, strong, bold . . .*

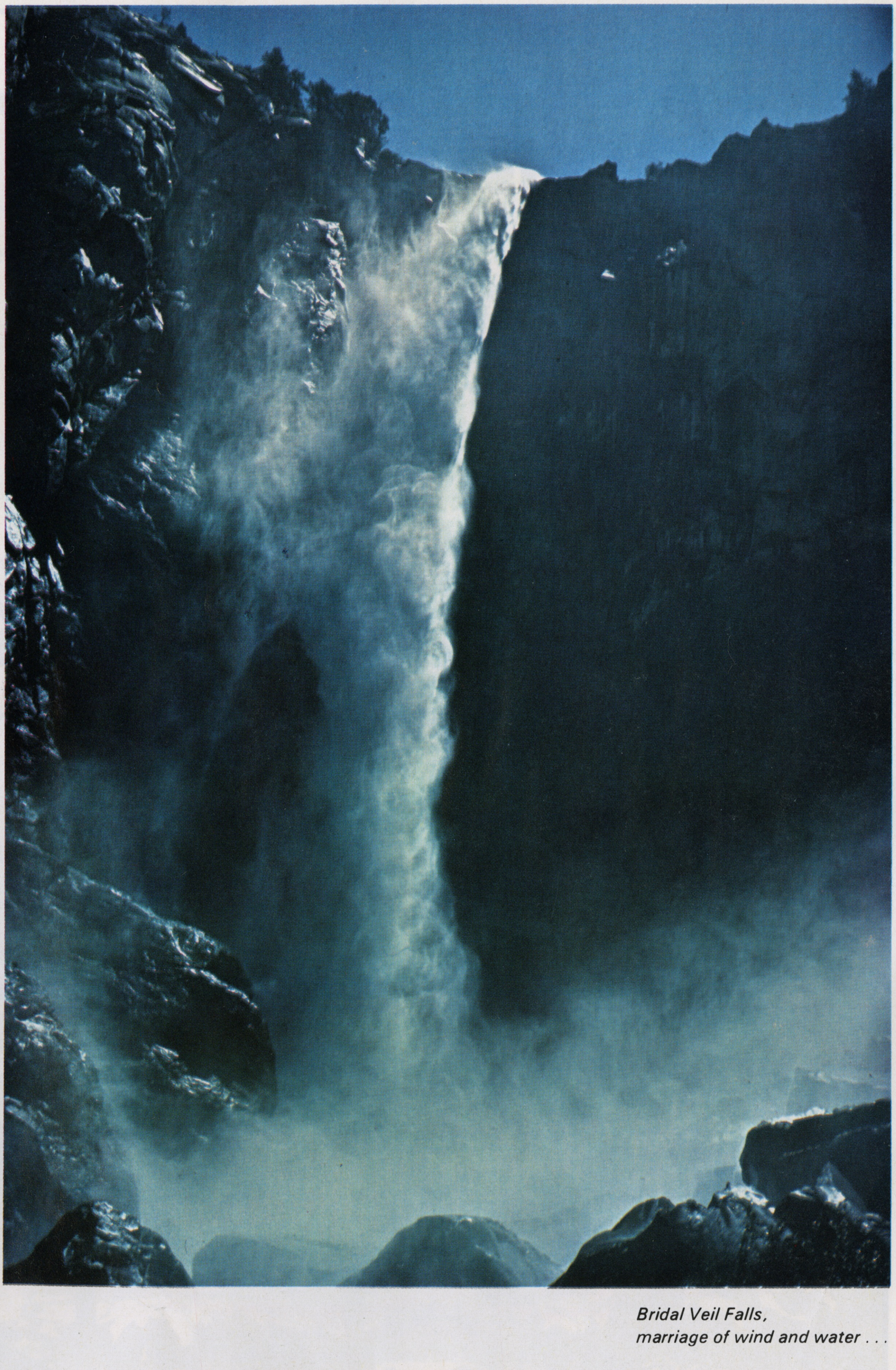
*Half-Dome, silent, yet more powerful than the Sphinx . . .*

*Where hard granite rises, soft water cuts . . .*

# YOSEMITE

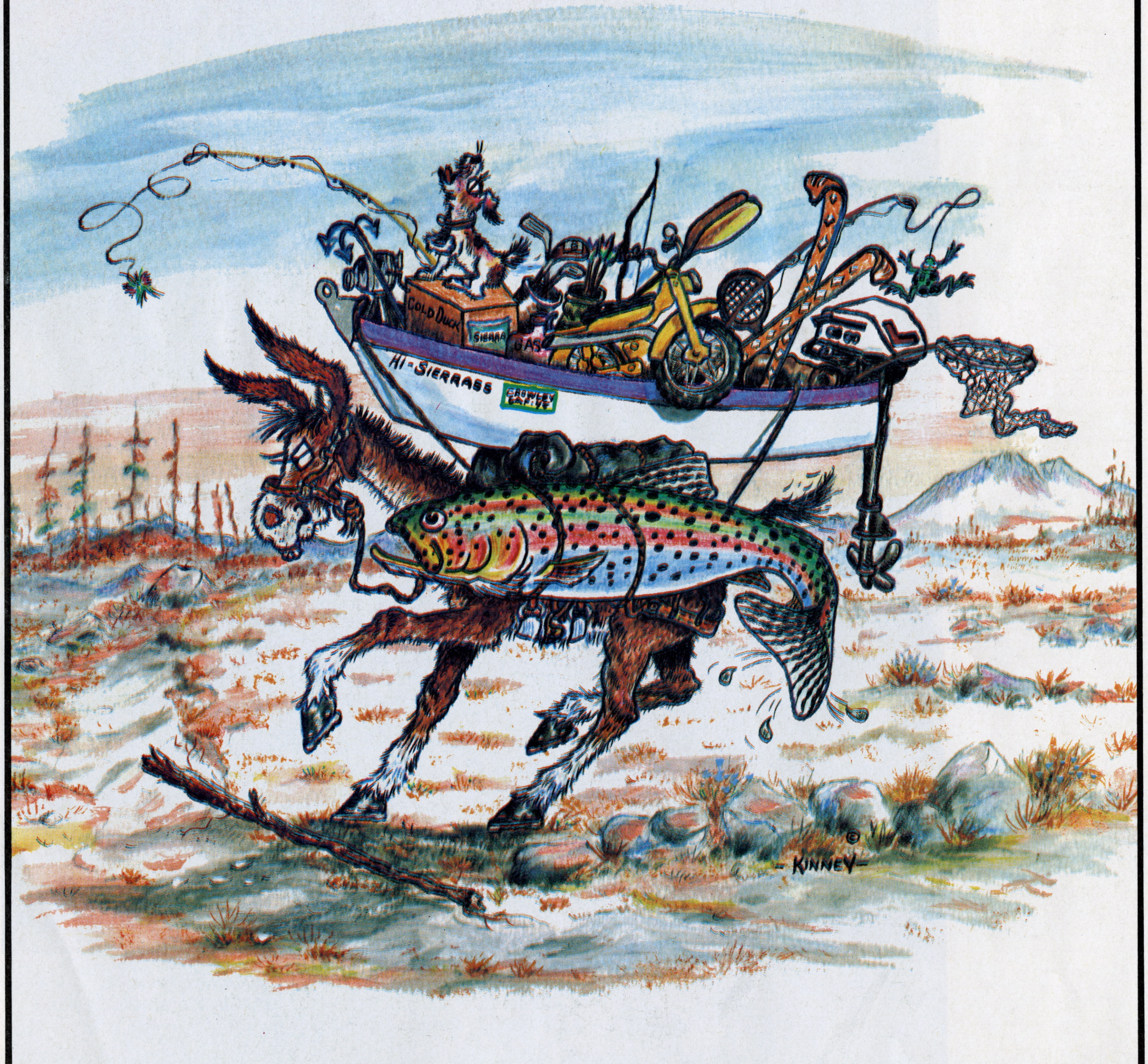
*El Capitan commands . . .*





*Bridal Veil Falls,*
*marriage of wind and water . . .*

# Goin' Fishin'?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| 2 persons | 13.00 | 18.00 |
| 3 persons | 10.00 | 13.00 |
| 4 persons | 8.50 | 11.00 |
| 5 persons | — | 9.50 |
| 6 persons | — | 8.50 |

If additional bedrooms desired, add bedroom rates from above.

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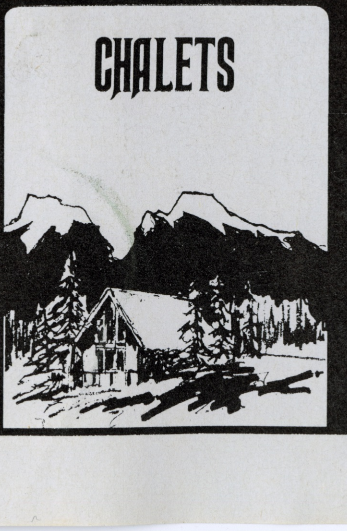

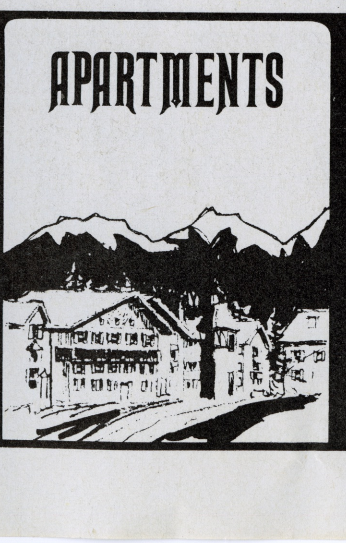

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